

# THE MUSICAL TIMES

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As PERFORMERS.—Louisa Guyetta Crossman, Marianna Elsie D'Angelis, M. Winifred Elliott, Olive Epton, Evelyn Goudie, Marjorie Rosabel Hatchard, Lena Hughes, Margaret Hughes, Marion Kempton, Alexandrina C. Logie, Lily Mary Long, G. Parker Machon, Norah Campbell McNab, Hazel May Nathanielsz, Beatrice M. Paramor, Elsie H. Rayner, Meta Auguste Johanna Riechen, Kathleen Coleridge Stedham, Lancelotta Rebecca Steele, Dora Thomas, Daisy Emily Elliott Twelves, Queenie van Dyck.

EXAMINERS.—F. Percival Driver, Edward Hies, Frederic King, Thomas Meux.

## PIANOFORTE.

As PERFORMERS AND TEACHERS.—Winifred Mary Collins, Elizabeth Eberspacher, Helen Margaret Harvey, Archie H. Higgo, Hartsease Marley, Frances Selby, Nicholas Van der Horst, Elsie May Werren, Charles Laurence West.

As TEACHERS.—Veronica Muriel Absell, Evelyn Adshead, Adeline Allison-James, Reta May Bale, Mary Barber, Catherine Florence Barker, Eleanor Mary Beachcroft, Kathleen Ada Bell, Emmeline Bennett, Cyril Handford Best, Cecil D. C. Boulton, Keturah Muriel Bown, Jessie Emily Box, Hetty Bridge, Christina Dorothy Broad, Dorothy Ida Sayles Broom, Cissie T. Brown, Frieda Louise Browne, Constance Burden, Vera Evelyn Butcher, Elizabeth May Calladine, Emily Carmichael, Sylvia Carmine, May Chadwick, Ethel M. Chapman, Constance Chatterley, Dulcie Doreen Clarke, Eva Mary Cobbett, Doris May Colman, Edith Victoria Winifred Combe, Elizabeth Beatrice Crowder, Cynthia Cicely Cox, Winifred Stella Coxhead, Phyllis Mary Craphall-Wilson, Lily Hyde Darwent, Osmond Levitt Davage, Joan Rochford Davies, Leila Evelyn Maddock Davies, Menai Davies, Dora Mildred Davis, Constance Maud Day, Emily Marjorie Denman, Ethel Mary Denny, Gladys Dora Dimoline, Eveleen Myra Doherty, Isabel Birchall Doran, Alice Kate Drake, Alice M. Dunham, Esther Dunne, Gwyneth May Edge, Emma Constance Edmundson, Evelyn Ellis, Phyllis Joan Emery, Gladys England, Daisy Louise Fay, Daisy Agnes Fenton, Dorothy Ferguson, Violet Mary Foale, Marjorie Ford, Nora Kathleen Freeman, Fred Gardiner, Marianne Geake, Sarah Mary George, Ella Mabel Gibson, Gertrude Fanny Gibson, Mary Gibson, Marie Gough Gilchrist, May Jeety Gillings, Dorothy Elisa Goodbody, Mildred March Graham, Ellen Gray, Dorothy Gladys Greenall, Hilda Maud Greenwood, Gladys Amy Griffin, Mary Grime, Choucham Gulbekian, Gladys May Hall, Joyce Harding, Helen Frieda Harries, Gladys Lilian Hart, Eleanor Beatrice Haver, Mabel Jessie Haynes, Florence Hodd, Kathleen Hodder, Enid Marguerite Hoggan, Phyllis Holden, Ellen Agatha Holland, Daisy Alice Holmes, Elsie Mary Holt, Nellie Houseley, Ella McKenzie Howard, Gladys Annie Hoyle, Lilian Hoyle, Elizabeth Anne Ireland, Beatrice Irvin, Mildred Cecily Jenkins, Margaret Irene Johnson, Charlotte Annie Johnston, Doris Alethia Jones, Irene Frances Jones, Vera Mary Jones, Aletta Margaretha Joubert, Oliver Aubrey Karstel, Jennie Edith Kaye, Gertrude Mary Kimber, Margaret Colgrove Knight, Hilda Lawrence, Jessie Lawson, Frances Eveline Lee, Frances Lees, Elsie E. Lewis, Arthur Lingard, Alice Myra Frances Liscombe, Edith Ferguson Little, Marion Elsie Long, Marion Muir Mackie, Dorothy Isabel MacNaughton, M. Eva Maidwell, Winifred Elizabeth Main, Elizabeth Malcolm-Smith, Dorothy Mann, Beatrice Mary Martin, Constance Hilton Mather, Georgina May, Elizabeth McCarthy, Dorothy Susan Scott McCuskey, Evelyn M. B. McCord, Annie Hendry McIntosh, Bertha Meikle, Bertha Meyer, Hilda Mary Miles, Maud Moses, Gladys Mary Newman, Winifred Margaret Nicholls, Annie Evelyn Noble, Marguerite Noiret, Adelaide O'Hogin, Amall Osofft, Marjorie Kathleen Parker, Alice Mary Frances Violet Patchell, James Paterson, Thomas Pearson, Beatrice M. Perry, Marjorie Perryman, Daisy Mary Phillips, Arabella Constance Pollard, Ida Nellie Powell, Elaine Pratt, Eileen Quail, Violet Irene Quick, Janet Reid, Alice Maud Rendle, Phyllis Edbrooke Reynolds, Dorothy Alice Rice, Clifford Richardson, Ailsa Linley Robinson, Ethel Viper Robinson, Iris Wyndham Robinson, Doris Marjorie Roe, Dorothy Frances Rosewarne, Ethel Rothwell, Nellie Smart Russell, Audrey Sybil Eirene Sadgrove, V. Ella Savage, Effie Margaret Sharpe, Mary Garnett Shaw, Olive Constance Sheaves, Lilla Sheperdon, Allen Simpson, David Simpson, Ethel Simpson, Lily Marie Halls Sims, S. Elizabeth Skinner, Catherine Helen Simpson, Dorothy Philippa Smeeth, Dorothy Mary Smith, Margaret Emily Smith, Muriel Napier Smith, Eirene Gertrude Snell, Hetty South-Holloway, Dorothy Alice Spratley, Elizabeth Lavinia Annie Squire, Grace Minnie Stone, Gwendoline Mary Stoneman, Anne Elizabeth Strahan, E. Muriel Stride, Winifred F. E. Stuckes, Mavis Annie Swarbrick, Alberta Tansey, Raymond William Taylor, Gilbert M. Thomas, Ethel Thompson, Norah Tidd-Pratt, Violet E. T. Timberlake, Dorothy C. Tippet, Olga Christine Todd, Gladys E. Underwood, Dorothy Frances Wade, Catherine Waddell, Helen Dickson Wands, Gwendolyn Mary Webster, Samuel Webster, Gertrude Elsie Weeks, Amy Caroline Wells, Dorothy M. Westfield, Bertha Constance Westrup, Annie Elizabeth White, Nellie Hannah Whiteside, Violet Maud Wilkinson, Ephron Williams, Eva Marion Wilson, Mary Wissler, Annie Wood, Edith H. Wood, Violet Maud Woodington, Alice Jane Woolley, Evelyn Irene Veldham, Hilda Young.

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As PERFORMERS.—Horace Mervyn Ayckbourn, Sibyl Marjorie Gould.

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As TEACHER.—Emily Hetty Page.

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## HIGHER EXAMINATIONS, 1915.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1915:—

### DIPLOMAS IN PRACTICAL MUSIC.

#### LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Harriet M. Armitage, Doris F. Abbott, Winifred A. Atkin, Wilton Auckett, Ada Auburn, Sylvia I. Bent, Ina M. Brazier, Gladys Bourne, Albert J. Boucher, Lillie Bark, Hilda M. Bentley, Daisy Baird, Edwina J. Boyle, Dorothy M. Bertram, Doris A. Brink, Helen A. Burns, Jean A. Burns, Frank E. Cook, Violet I. Chambers, John Coad, Hannah G. Cropper, Elsie Corish, Olive Carden, Dorothy Cox, Elsie G. M. Cooke, Constance Cooke, Veronica G. Daily, Enid Dewhurst, Marjorie B. Drake, Florence W. M. Ellercamp, Myra A. Ellen, Myrtle E. Esler, Rose F. Flynn, May Fern, Frieda E. Fischer, Bessie Farnham, Nita Fergie, Charles Greenway, Nettie Garside, Cecilia Goldberg, Arthur Green, Lucy Grant, Ada George, Ivy Grimmett, Ada F. Henshaw, Margaret E. Heath, Dora E. Hopkins, Maggie Hughes, Madeline Holmes, Gertrude E. Humphries, Elma E. Hanna, Eveline Hingworth, Margaret I. Ingham, Bernard Johnson, Eva M. E. Jones, Edith Kitchen, Irene M. M. Lewis, Miriam Levin, Valda Le Cavalier, Lena Meller, Eileen Muckle, Amelia K. Manny, Kathleen Newman, Alice Odgers, Oscar O. Olsen, Stella C. R. O'Donnell, Ethel A. Pritchett, Nancy M. Powell, Doris Paterson, Bessie J. Rowan, Mary C. Spaw, Lillie D. Symmons, Albert Spencer, Doris Shuttleworth, Kitty M. Stocks, Vera E. Schofield, Alfreda Schmidt, Ida H. Thomas, Mary Thomas, Herbert Taylor, Annie H. Thom, Gladys Taylor, Amelia Tate, Nellie Thornley, Eva Thelsson, Mary Whatmough, Sarah Williams, Flora Wain, Ena I. Withers, Vera M. Williams, Myrtle Warters, Doris Watt, Florrie Watters.

SINGING.—Florence E. Broadbent, Arthur J. Trivitt.

VIOLIN PLAYING.—William H. Stubbs.

ELOCUTION.—Bertha Armstrong, Reay Mackay, Nellie Nicholls, Tessa Trevor, Jessie J. Wise.

#### ASSOCIATES (A.L.C.M.).

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**ELOCUTION.**—Jessie M. Blackburn, Constance J. Brine, Bertha Claughan, Theresa Copland, Ettie Hogan, Maida J. Hill, Marjorie Kershaw, Jessie Lothian, Kathleen S. McEvoy, Rene F. Gordon-Reid, Phyllis H. Saunders, Vina Sergeant.

## TEACHERS' DIPLOMA.

**PIANOFORTE PLAYING.**—Bertha A. Clark, Joseph Handford, Annie M. Healy, Myra King, Adeline Mutton, Millie Napier, Alice Newland, Elvira Sciacchitano.

**VIOLIN PLAYING.**—Elvira Sciacchitano.

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## DIPLOMAS IN THEORETICAL MUSIC.

## ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Percy J. Allen, Sidney C. Byers, Stella S. Boyce, Linda Oliphant, Wanda M. Riedel, William H. Thomas, Colin Wall.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Wilfred Arlom, Esq., L.R.A.M., L.R.C.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc., Dublin, Mus. Bac. Oxon., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; T. Barrow Dowling, Esq., Mus. Doc. Cantuar., F.R.A.M.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T.; Mus. Bac. Cantab.; F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Fewlass Llewellyn, Esq.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; Reginald J. Shanks, Esq.; Sydney Scott, Esq., Mus. Bac., Oxon., F.R.C.O., L.R.A.M.; C. Reginald Toms, Esq.; John Thornton, Esq.; James Ure, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 922 Candidates for Diplomas, of which number 584 passed, 328 failed, and 10 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 215th Students' Concert took place in the Concert Hall of the College on February 10.

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MARCH 18.—Last day of Entry for the Higher Examinations taking place in April next.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College in January last:—

LICENTIATES (L.T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Arthur H. James, F.R.C.O., Walter Wild, F.R.C.O.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1916.

We deeply regret to learn that Sir GEORGE MARTIN passed away in the early morning of February 23. This information reached us after we had gone to press, and therefore we are reluctantly compelled to postpone further reference to the sorrowful event until our April issue.

## PROGRESS AND POVERTY.

By G. H. CLUTSAM.

(Continued from February number, page 82.)

As in all other expositions of the theories on which his book is founded, Dr. Kitson labours a thousand-and-one points in dealing with what are generally designated unessentials. The string of rules that is drawn up to guard the student from any mishap in dealing with passing, auxiliary, and changing notes, or those that are the outcome of a dabbling with the idea of suspensions, retardations, or anticipations, is almost an insult to his intelligence when they are concerned with the diatonic scale; and they take on the nature of a jigsaw puzzle when they are applied to the minor or any chromatic scale. Usually when the books tell you that a certain thing should not be done, an effort is immediately made to reveal some exception to the rule by a brief example from one of the classical masters, who hadn't the smallest scruple in upsetting the theorists' apple-cart. In his preliminary dealing with the matter of notes that are 'obviously foreign to the harmony' of the diatonic scale, 'and are called diatonic passing-notes,' Dr. Kitson makes some stipulations regarding their use that have nothing whatever but a tradition to sustain their utility. Take this as an example: 'If two [unessential notes] be used, the second must proceed in the same direction to the next harmony note, and not return a step in the opposite direction':



But what, in the name of all that is sensible, is the matter with the progression cited as 'bad'? Again, we are told that 'if the following be played it will be at once felt that there is something wrong with them':



and that 'the ear is influenced by the scale of the chord that is being used.' The idea is of course that being concerned with the chords of D and E minor respectively, the leading notes C and F should be sharpened to be satisfactory. The remedy is 'to avoid using such notes altogether.' Well, there are many conditions under which such progressions can be made perfectly satisfactory, and if the functions of the chords, especially the sevenths, of the diatonic scale were properly understood and explained, all this mass of futile rule and regulation would be unnecessary.

Things become more complex when chromatic passing-notes are approached. Dr. Kitson says that 'these may be introduced at any point, but once a chromatic passing-note is used, the part must proceed in the same direction by semitones till it reaches the next harmony note':



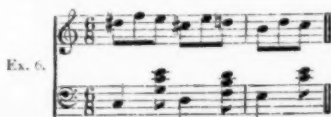
What sort of a confusing rule is this, anyway, and what is wrong with the 'bad' group? The only other information concerning chromatic notes is that they may 'of course be used in parallel thirds and sixths,' but evidently there must be no suggestion of modulation. I have looked on Dr. Kitson's example in every possible light, turned it round and stood it on its head, but utterly fail to see that while 'there is no harm in such a passage as this:



the following is atrocious':



Of course it is not exactly a beautiful musical phrase, and is not likely to exercise much influence on the imagination of a student, one way or the other, but would someone learned in such matters kindly say what is the matter with its grammatical health? It is at this stage of his progress the student is evidently expected to be something of an expert in dealing with Dactylic, Trochaic, Anapaestic, Iambic and other Tetrameters, Trimeters, and Pentameters. Passages for ear-training, presumably in chromatic passing-notes, include this as a simple form:



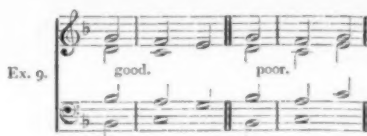
and this as a complex in sixths :



—a melodic basis which is rather a favourite of Dr. Kitson and appears to be a variation of a simple German waltz tune generally attributed to Schubert. Or is it Beethoven or Weber? Anyway it is a fine old cliché that has carried many popular tunes to success. In this respect Dr. Kitson, by his insistence on the phrase, is likely to be of value to the neophyte. It occurs on pp. 159, 167, 172, and 185, with a complete faith in its efficacy as a phrase of melody, and the descending scale progression commencing on the third occurs in many of the brief examples that are offered as a guide to the student, who will probably never be able to start a tune when left to himself, without following the prescription of his mentor. Of course, the duty of the teacher should actually be concerned in gently discouraging his pupil from perpetrating anything in the nature of the idioms he so ingenuously offers as exemplary. A book on those lines would not only have a salutary effect, but set the tyro's imagination working in a creative direction. One would think that the management of cadences—perfect, plagal, false, and interrupted,—was one of the most important of matters in the preliminary training of the student, to judge by the elaborate exposition of their various significances that forms a bulky part and parcel of the average text-book. Just imagine the impression you could make on a student by telling him that he probably knew all about that sort of thing instinctively, and that it was his business to invent something that would fulfil their functions, and avoid their banality! What a wonderful amount of nonsense, also, has been written on the musical morals of the chord of the six-four! It is subjected to obligations and observances that practically challenge its existence as a component part of the diatonic harmonies. A good twenty pages of Dr. Kitson's book are devoted to its preparation and quitting, its qualities as an entity or as an auxiliary, how it should be treated under various conditions of accent, and a score of other superfluities, that should render it anathema to any sensitive student, who must, in his heart, utter many a malediction on 16th-century technique, and all those who preach its efficacy. A casual gleaming from this chapter permits us to learn that the following are bad :



and that it is possible to catalogue these harmless phrases as 'good' and 'poor' respectively.



There are also suggested examples of what a student ought not to do when, obviously, any attempt at such a use of material would absolutely put him out of court as any sort of a prospective composer. The chapter on the diatonic chords of the seventh is extremely uninforming from any practical standpoint. It is a mere matter of listing the sevenths based on each step of the scale, without any satisfactory attempt at classification, and leaving the student to sort them out and apply them according to his own lights. This series happens to introduce the dominant seventh, which is treated from the outlook of the Polyphonic period, and as derived from a progression of parts. How simple the matter would have been to the student if the contents of the natural harmonic series had been taken as a basis! The chapters, then, devoted to what is imposingly designated as the Higher Dominant Discords, but which only deal with the ninths, elevenths, and thirteenths, and their mild ramifications, the so-called Italian, French, and German sixths (they are not sixths!), would have necessarily been shorn of all their confusing elaborations. However, at the moment, there is no question of dealing with the things that might be. There are some very curious matters discussed in a chapter on Chromatic Supertonic Harmony, which, of course, treats of a commonplace progression in the cycle of dominants—an all-important consideration in modern harmony that is quite overlooked by Dr. Kitson, although it would offer the simplest and happiest of solutions to many matters that are subjected to a laborious explanation. Necessitated, as it seems, by the endeavour to build up chords from the vagaries of contrapuntal progressions :



In its simplest form, as a common major triad, it is merely treated from the standpoint of its cadential proclivities, and certainly does not warrant the term chromatic; as a seventh, it appears in all its glory as 'one of the best means of modulation'; and as a ninth, it begins to involve itself in methods of notation that invariably play the deuce with the recognised and established origins of all these chords when the Polyphonic period claims them. In the form with the minor ninth we receive a first introduction to the

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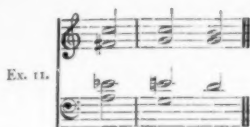
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Dr. Kitso  
Chromatic  
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diminished seventh, arising from the omission of the root :



EX. 11.

This is probably all right, but in juxtaposition to this we are shown the progression with another notation—that is, another diminished seventh :



EX. 12.

in which it is explained that the E flat is written as D sharp, and that the chord is really an appoggiatura of the chord of C major ! The real status of the chord is left to the discrimination of the student. This suggests, however, to the teacher that consecutive diminished fifths are good between any two parts ; and this example is given :



EX. 13.

What the D sharp is doing in the second chord nobody seems to know, whereas if the idea had only some sort of system at the back of it, the veriest beginner would not hesitate at E flat. Although Dr. Kitson believes in them, there are no such things as Chromatic Supertonic elevenths and thirteenths. All that can be dragged out of the theory is the Neapolitan sixth, which you can use this way :



EX. 14.

but must avoid as an unpleasant effect in this :



EX. 15.

and the dominant derivatives with flattened fifth that are generally, but erroneously, termed augmented sixths. Although it is some time before Dr. Kitson reaches his chapter on 'The remaining Chromatic Resource according to accepted theory,' it is surprising in how little the modern

idea is even approached. The student is consoled with a 'complete series of major common chords, minor common chords, diminished triads, augmented triads, and fundamental sevenths on each degree of the chromatic scale,' and made hopeful and ambitious with the suggestion that 'it must be possible to use the whole series of fundamental discords on every degree of the scale.' A number of these possibilities are offered in blocks of four-part chords, many that would never occur to any self-respecting composer, and many that are all out of any reasonable sort of harmonic perspective ; but certainly Dr. Kitson seems to realise that music is in a transitional state (it would be more correct to say it was!) and that out of what he considers the present chaos order will emerge. As a matter of fact, all the material in 'The Evolution of Harmony' should, properly handled, be of great assistance to a student. Modern music is really not such a terrible revolution. It is not brought into line with the old theories mainly because the theorists will not admit that the composer's instinct has, decades back, left them in the lurch. He has divined, or rather sensed, matters that are entirely susceptible to a theory, and are easily capable of being systematised. Only no attempt has been made to keep in touch with him. Perhaps it will be possible for me to show, in dealing with M. Lenormand's book on 'Modern Harmony,' the direction in which I think it possible an entire breaking away from the ancient theories of chord construction is possible. Also, it would be as well to explain, I have had no intention of making Dr. Kitson responsible for the futilities of his teachings. If anything is wrong it is the system itself, founded as it is on things that are entirely extraneous to the art of music as practised by the modern master, who, I make bold to say, has not only an equivalent imagination and as fine a sense of poetical and dramatic expression, but is more brilliantly equipped in every direction than any of those old masters on whom we lavish such an excess of admiration and credit with such a superior recognition of all that is finest and noblest in the musical art.

(To be continued.)

## NORWEGIAN MUSIC AND ITS MASTERS.

By J. F. ROWBOTHAM.

As late as the end of the 18th century Norwegian music was still in its cradle—still passing through the same experiences from which the music of Germany had emerged many centuries ago.

At the period mentioned Gluck had already produced his reformed operas in Paris, Handel and Bach had lived and died, Mozart had given to the world the treasures of his muse, Beethoven was unfolding his genius in Vienna. But in Norway the only musicians were simple unsophisticated peasants, who, like the wandering minstrels of the Middle Ages, journeyed from place to place playing at the doors of generous listeners.

We have interesting descriptions in contemporary literature of how at Easter time these humble minstrels went long pilgrimages from house to house. The songs they sang were of the most primitive complexion, being simple ditties descriptive of the ordinary avocations of country life. There were Shepherd Songs, forming a class by themselves, Angling Songs, Reaping Songs, Sowing Songs, Mowing Songs. Each variety had its audience, and each was welcome at the appropriate seasons of the year. There were Winter Songs, when frost and snow locked the fjords and clad in white the laden pines of Norway. There were Spring Songs, which told of the melting frosts, the opening buds, the delicious perfume which bathes Norwegian hills when the sun and the leafage of the trees are hastening on to summer.

These primitive musicians were most useful also for accompanying the dances—of which in Norway there were and are a great number,—such as the Spring Dance, the Halling, and others; and the instruments which the performers originally used are to be found in some parts of the country even at the present day.

The old Norwegian violin was always used by preference to accompany the dances. It is tuned in three ways:



This peculiar tuning is to be attributed to the necessity for accommodating the instrument to the tonal form of three of the old Modes, the Phrygian, the Hypodorian, and the Hypolydian, the influence of which is very perceptible in early Norwegian music. A violin with the ordinary tuning does not adapt itself so easily to the peculiar strains and cadences of these Modes, and therefore the ancient Norwegian violin retains the primitive tuning.

The Krogtharp is an antique and uncouth instrument with metal strings and a horizontal sound-board. It is still in use among the peasantry, and with reason; for it is capable of producing great emotional effects, and is peculiarly fitted to be the interpreter of that weird Norwegian music, through which such a deep strain of melancholy runs.

The Langleike is a very old-fashioned instrument, a dulcimer of old type, played with a peculiar plectrum of wood or fish-bone.

A strange instrument is the Nyckelharpe, though a favourite one despite its uncouthness. It is a connection of the Organistrum, or keyed dulcimer, which was played by the Wandering Minstrels in the Middle Ages, being a sort of large violin, or rather, small violoncello, with a keyboard attached.

The Hardangerfele is a little violin, very probably named after Hardanger Fjord, where it is very generally played. It is a point in this little violin that it should be highly ornamented and covered with paint and carvings. The volute is generally shaped like a human head, or sometimes

like a unicorn or griffin. Its four catgut strings are played by a bow resembling a double-bass bow, only smaller. Beneath the four catgut strings are four metallic wires, which are not intended to be played upon but are merely an addition to the violin in order to strengthen the tone sympathetically and to give the harmonics.

Three more instruments yet remain to be considered: the Kantele, which is a sort of lyre or cithara, the Lur or wooden trumpet, and the Norwegian pipe, made from the bark of the quacken tree or mountain ash. Such were the instruments upon which the primitive Norwegian minstrels played the melodies of their folk-songs, which breathe the very soul of Norway.

I have said that so late as the middle or latter end of the 18th century primitive minstrels were the sole musicians in Norway. But at about this period some were beginning to break through the barriers of caste and seclusion, and to develop into artists. F. C. Groth and Andreas Flintenberg may be mentioned as men who, with no musical training, and no culture save that of the folk-song, laboriously developed their genius to the level of composing artistic works. Short, unambitious cantatas were the offspring of their muse. Flintenberg, who was a poet as well as a musician, generally wrote the text to which his music was composed.

There was another class of workers who potently helped on the art, though in another way. These were the organists of churches in town and country, who held themselves aloof from the simple minstrels as people of superior standing. To become an organist instead of a wandering musician grew to be the ambition of many a humbler minstrel, and a great movement in this direction may be traced at about this period. One family of the name of Lindemann appears in the lists of organists, generation after generation. Another called Andreas contributed three famous organists of that name. Just was a well-known organist, and L. Matthias, another organist of celebrity, was more famed for his valuable collection of 540 old Norwegian national songs and dances, which had been preserved from a remote antiquity by ear and tradition alone, never having been committed to writing until he recorded them.

We now come to the founder of Norwegian music, Thrane, who lifted up the infant art of his compatriots until he placed it, in its form at least, in line with the music of other European nations. He lived at the beginning of the 19th century, studied at Paris, and wrote overtures, cantatas and dances. We find in the music of Thrane evidences that he is trying to set himself free from the simple art of his country and to attempt more ambitious flights. Thrane had as his followers and contemporaries Arnold and Falcke, who both exhibited the same tendency.

With Halvdan Kjerulf (*K'já-roolf*) (1815-68) we arrive at a new development of Norwegian music. It now strives to express not only the soul and charm of its beautiful land, but the spirit of freedom which pulsed in Norway's great struggle

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for political liberty. Kjerulf associated himself with the poet Björnson, who wrote the words of the lyrics; and the melodies to which Kjerulf set them became the common songs of the people.

The same passionate love of his native land to which the songs of Kjerulf bear witness, is found in the fervent patriotism of Ole Bull (1810-80), the Norwegian violinist, who, amongst his other activities, attempted to found a colony in Pennsylvania. He is the most famous Norwegian musician of his time. His contributions to the national music of his land have been underestimated and forgotten in his repute as a violin virtuoso. But we should remember that he founded the National Theatre at Bergen, and persuaded Ibsen to become its director. He was a man of great personal influence, which he was able to exert on both Ibsen and Grieg. Ole Bull, however, failed to infuse his wonderful and powerful personality into his own compositions, but as a violin virtuoso he was, in the opinion of many, one of the greatest in Europe.

The difficult subject of Norwegian music has been divided by the Norwegians themselves into four periods—the first, called the Folk-song Period; the second, the Old Romantic Period, from Thrane to Kjerulf; the third, the Romantic Period; and the fourth, the New Romantic Period, reaching to the present time.

Such a division is perhaps a convenient one, but it cannot really be substantiated, for the so-called periods overlap, and we perceive little difference between a composition of Kjerulf of the second period and one of Nordraak of the fourth. The trio of musicians who dominate modern Norwegian musical history—Grieg, Svendsen, and Sinding—struck their roots in all four periods, and their genius is not to be tested or gauged by the characteristics of any assumed period, but by their ability as exponents of Norwegian feeling and soul.

The greatest of these three, Edvard Hagerup Grieg (1843-1907), was, it is interesting to note, of Scotch descent. Like a certain famous Italian composer, his name is a corruption of a common Scotch name—Greig, in one case, Donald Izett in the other, giving us respectively Grieg and Donizetti. When Alexander Greig and his wife Anna Milne, of Frazerburgh, came to settle in Norway, they little imagined that a famous descendant would make their name renowned in the country of their choice.

Grieg had the advantage of studying at Leipsic and of being the pupil of the Danish composer, Gade. On his return from the Leipsic Conservatoire we find him figuring as a musical revolutionist. In company with his great friend, Nordraak (1842-66) he undertook a crusade against what he was pleased to call 'the effeminate Mendelssohn-Gade Scandinavianism,' and determined 'to tread a path more divine which should be followed by other Norwegian composers.' This was a bold dream for a young man, and Grieg was soon left in solitude to

achieve it, for his great friend Nordraak (after composing the Norwegian National Anthem) died.

Johan Svendsen (*Svent-sen*) (1840-1911), a genius of less decided national sentiment, wrote his first composition for the violin when he was eleven years old. His famous Romance is widely known, and his four masterly Norwegian Rhapsodies, his Andante Funèbre for orchestra, his two Symphonies, and his Octet, are works of power and attractiveness.

Svendsen consecrated his powers and the charm of Norwegian musical idiom to varied themes, amongst which 'Romeo and Juliet' and 'Carnival of Paris' may be instanced. But it is when he unites his inspiration to a real Norwegian theme, as in his setting of 'Sigurd Slembe,' that we find him at his highest level. The words are by Björnson, and they are suffused with that peculiar Norwegian sentiment which Europe generally has not yet quite learnt to understand, and Svendsen's music is in entire sympathy with the poem.

There is a second 'Carnival' from his pen, with which we are unacquainted, and a solemn and stately funeral march for the death of Charles XV., which may be recommended to conductors as a noble and impressive substitute for the march in 'Siegfried.'

Svendsen suffered a calamity which has befallen few composers. He lost the score of a Symphony, which was probably his greatest work in that field of musical composition. When John Stuart Mill's servant lit her master's fire with the MS. of Carlyle's 'French Revolution,' the stalwart historian at once set to work to write the MS. over again. But to the softer genius which produces music and poetry, such robust resolution is not possible. Edmund Spenser when he lost a section of his 'Faerie Queene,' which fell from a boat into the water, could never put pen to paper to sing the verses over again. Svendsen never had the heart, never could summon the courage to attempt to weave once more the scattered threads and strains of his tapestry of sound. He bitterly regretted his loss. The world of music must regret it more.

Svendsen may with justice be placed second in the great trio of Norwegian composers, though there are people who prefer to rank Christian Sinding (born 1856) above him. This composer is perhaps better known than Svendsen out of his own country, owing to his having written so many popular songs and light compositions in the domain of chamber music.

Sinding was sent to Leipsic at an early age to study music, and there became one of Reinecke's favourite pupils. On his return to Christiania he began to give his attention to the old forms, and as one of the outcomes of this effort we may mention his 'Suite of Ancient Form'—one of the most delightful essays in antique music which a critic has ever been called upon to praise. Sinding is fond of suites, concertos, serenades, and trios. His music is always fine and interesting, but he has not the sensitive feeling of Grieg and Svendsen.

But what shall be said of Selmer (1844-1910), the most advanced pioneer of what may be called the New School? A mere enumeration of his works will show into what fields he has carried Norwegian art. The Carnival in Flanders lives again in his music,—the drinking bouts, the revellings, the dances, the amorous couples, are all faithfully portrayed. He is indeed the Berlioz of the North, and as fond as was Berlioz of bizarre themes and of large, bold outlines. Like Tintoretto in painting, he is always at his best when working on a large canvas. The grand ideas of the Greek Æschylus find a noble reproduction in the tone-pictures of Selmer. The giant nailed to the rock, the wrath of Jupiter, the horrors of the silent wilderness, the tortures of the vulture, the sublime courage and endurance of Prometheus himself—all are expressed in imposing and unexpected forms in the 'Prometheus' of this composer. Then when he debouches into the Oriental, and gives us the 'March of the Janissaries against Athens'—his noble baritone solo and chorus with full orchestra—how realistic, how overwhelming is the effect! Or when he sketches the carillons of Mechlin and Antwerp, how idyllic is his treatment! Selmer brought a new spirit into Norwegian music, and carried it into strange and marvellous fields of expressiveness.

There are however other masters of Norwegian music who may well stand second to Selmer or by his side—Haarklon, for instance, who has elaborated the Norwegian oratorio, having composed the great work, 'The Creation, Humanity, and the Messiah'; and Elling, another oratorio writer of less decided genius. Schjelderup has drawn on more familiar themes for his 'Midsummer Night on the Fjord,' and his Symphonic-poem 'A Sunday Morning,' which speaks the genuine Norwegian spirit. This latter composition may be compared with Sigurd Lie's 'Easter Suite.' Quite as essentially Norwegian are Ivan Holler's Idyll 'Hanskveld,' Ole Olson's Suite, 'Nidaros,' and Halvorsens' Suite, 'Vasantasena.'

The Suite seems the favourite form of the later composers, while if we go back to an earlier date we shall find cantatas and the music for dramas such as Hjelm's cantata 'The Light,' Udbye's music for the drama of 'Blom,' and Conradi's music for the drama of 'Gudbrandsdølelme,' the most popular and successful forms.

From this rapid survey we see how Norwegian music has long transcended the days of the simple Wandering Minstrels, and how loftily it soars. But as its themes change, let us hope that its true national spirit will not change and be forgotten, that the voice of nature, the primitive charms of hills and scenery, the pine tree forests, the smiling fjords—the scenes and spirit in which the art was cradled—will continue to live in all its future manifestations, and will ever be held in affectionate memory by the Masters of Norwegian Music.

In the posters announcing the recent concert of the Enniscorthy Choral Union (January 25, 1916) there appeared in large type: "The Lay of the Nell," by Ramberg. Conductor, Mr. J. W. Dry, Mus. Bach."

## SIXTEENTH CENTURY DANCES.

BY MABEL DOLMETSCH.

Within recent years a number of people have laboured devotedly to collect the traditional old dances which have survived amongst our village folk. Doubtless these dances in the process of transmission through centuries have undergone many modifications. A study of old treatises on dancing should therefore prove helpful and interesting. I propose to describe some of the dances most in favour in England, France, Spain, and Italy during the 16th century. Much that is confused and incorrect has been written of late on this subject, chiefly because the writers, not being dancers, have made no attempt to perform these dances according to the minute descriptions in the 16th century treatises; they have instead reproduced and embroidered the opinions of others no better informed than themselves, namely, the late 17th century and early 18th century writers, whose authority is far from reliable, for at that time much ignorance prevailed concerning the dances of the 16th century. Feuillet, who wrote at the close of the 17th century an admirable treatise on the dances then in vogue, had never seen Arbeau's 'Orchésographie.' He says in his preface that it is mentioned in the 'Dictionnaire Historique de Furetière,' but that the book is no longer to be found. He imagines that Arbeau used a kind of notation to record his dances, akin to that which he himself brought to such perfection. This opinion was reproduced by Weaver. In reality Arbeau merely used certain names and abbreviations, to indicate, not exactly steps, but the elementary movements of which steps are composed. These indications were placed side by side with the notes of music with which they corresponded.

### THE SPANISH PAVAN.

Much more thorough are the works of the Italian ballet-masters of this epoch: that of Fabritio Caroso, the Venetian, published in 1581, and dedicated to Bianca da Medici, and that of Cesare Negri, published at Milan in 1604 and dedicated to Philip III. of Spain, which latter work is complete to the minutest details. Both the authors were old men, and give many details of a much earlier date, some of which are even described as 'Ballo d'Incerto,' their origin being lost. Such a one is the 'Pavaniglia' or Spanish Pavan, given by Caroso, the tune of which was popular in England, for it is also to be found in 'Robinson's School of Musick' and the 'Fitzwilliam Virginal Book':

Ex. 1.

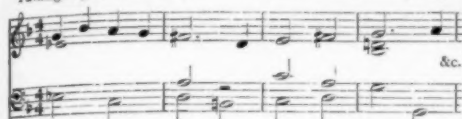
Pavaniglia (Lute Tablature).

FABRITIO CAROSO, 1581.



## Pavaniglia (Lute Tablature).

CESARE NEGRI, 1604.



## The Spanish Paven ('Fitzwilliam Virginal Book'). JOHN BULL.



(Same tune in 'Robinson's School of Musick,' 1609.)

The dance has sixteen strains. With the exception of the first, which begins with the usual deep reverence, and the last, which finishes in the same manner, all the strains keep their first and last four bars unchanged, the intervening eight bars being filled by a great variety of steps, which become more and more florid as the dance proceeds.

The man in these dances had frequently a more difficult part to perform, the lady being given easier and milder steps. Negri, in his directions for dancing the 'Corrente' (Coranto), says, 'If the lady cannot do the said *Passi in fuga* she will do the *seguiti ordinarij con saltino*, and instead of the *sotto piedi* she will make the *ripresa*, and instead of the *reacciate*, she will do the *fioretti spessati*.'

## THE GALLIARD.

In the galliard the man's steps required great agility and skill, whereas those of the lady were distinguished by lightness and precision without entailing the same amount of physical exertion, which would have been considered immodest. The foundation of the galliard was the *cinque passi*, or *cinque pace* as the English have it, which consisted of four steps and the *cadenza*—a high jump followed by a posture. Caroso says on this subject:

Although the name of *cinque passi* is an ancient corruption, there being actually but four steps and the *cadenza*, nevertheless, this being so, as I do not wish to appear superior, I will give them their usual name of *cinque passi*.

In 'Much Ado about Nothing,' Act 2, Scene 1, Beatrice says:

'Wooing, wedding and repenting is like a Scotch jig, a measure, and a cinque-pace. . . . and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster till he sink into his grave.'

This mention of the bad legs of repentance refers to the four steps in the ordinary *cinque passi*, which consist of a kind of limping hop called by the Italians *zoppetto*, in which one of the feet was held in the air and put down after the beat. Caroso thus describes it:

The *Zoppetto* is done (beginning with the feet together, or otherwise as it may so occur in the galliard) by raising both feet, one rather high from the ground, and the other moving forward . . . the which effect has taken the name of the *Zoppetti*, because, holding one of the feet raised in front, one goes with the other hopping and jumping like a lame person.

These *cinque passi* could be reduced to two or three steps, being then performed slowly, or so far varied and increased in number that they required to be done *prestissimo*. Many other steps belonged to the galliard of this epoch: the *molinello* or little mill, which was the *cinque passi* performed in gyration; the *fioretti*; the *campanella* or little bell (so called from the swinging of the foot like a bell-clapper); the *capriola*, which was a high jump during which the feet passed and repassed one another three, four, and even five times; the *capriola spezzata* or 'cut caper' ('Twelfth Night,' Act 1, Scene 3, Sir Toby, 'What is thy excellence in a galliard, Knight?') Sir Andrew, 'Faith, I can cut a caper'); the *capriola intrecciata* or interlaced caper, corrupted by the French into 'entrechat,' under which name it is still performed; and many more. The galliard held such an important place in the dancing of this period that Negri devotes a whole section of his book to its intricacies. Here is an extract from his general remarks:

The cavalier about to dance the galliard, in a fête, with a lady, wearing his cloak and his sword, will let both corners of his cloak hang down. In passing down the ball-room, he will take off his hat low before the principal people of authority present, which he will do facing these noblemen. At the same time he will make a short reverence, carrying his body straight and bending his knees outwards to give grace. Going then to fetch the lady, he will stand in front of her in a straight line, with the right foot forward and will make a slow reverence as previously described. The lady will rise and will make the slow reverence with her left foot, with the same movements and grace as the cavalier, the which at the same time drawing back his left foot, will make another short reverence, to honour the lady. Then raising his right arm, and the lady her left, he will feign to kiss her hand with grace and decorum, taking the middle of the lady's hand, and holding it above his own. They will then pass before the principal personages, saluting them with a half-reverence [called by Arbeau *coupe*] in passing. After this the lady will turn facing the cavalier, he standing with his right foot forward and she with her left, and, letting go her hand, he will feign to kiss it, making a reverence as before. Then, promenading a little, he will take his cloak by the border and arrange it as before explained, and will put his hand on the hilt of his sword as already described [to stop it from swinging]. Those who dance the galliard must carry themselves well. The dance finished, they will make the reverence together, and he will take the lady, kissing her hand with respect, and leading her to her place, repeating the same actions done in the beginning.

Whereas the Italian, French, and English galliards of this period had six beats in a bar, the Spanish galliard was in common time. The example given by Caroso contains no *cinque passi*, and but few of the other steps common to the Italian galliard. In two Spanish music-books—one by Ruiz de Ribayaz, published in Madrid in 1677, and the other by Gaspar Sanz, published in Zaragoza, 1697, containing examples of the most popular dance tunes of the time—all the galliards are in common time. I have come across English galliards of the beginning of the 18th century also in common time, but the dance had by this time lost its original character.

## THE FRENCH PAVAN.

The two Spanish pavans described by Cesare Negri, one as danced in Rome and the other in Milan, resemble closely that of Caroso referred to above; the tune of the Roman one is the same. They agree in keeping unchanged the steps of the first and last four bars of each strain, the variations being confined to the intervening eight bars. This is borne out by Arbeau in his explanation of the *Pavane d'Espagne*. The French pavan as described by Arbeau is very simple; the dancers only use two kinds of steps with which they advance and retreat or go in procession. The Italian pavan was much more elaborate, being arranged on the plan of the *passaggio* and the *mutanza*. The *passaggio* (or promenade) contained sequences of steps called *seguite*, which carried the dancers from one place to another, whereas in the *mutanza* they remained more or less stationary. Sometimes, while the man was doing a *passaggio* the lady did a *mutanza*, and then they reversed, and occasionally they did a *passaggio* or *mutanza* both together. A dance of this kind is described in Shakespeare's 'Henry VIII.' in Act 4. Scene 2, where the visionary beings dance before Katherine as she sleeps. I will quote it:

(Sad and solemn music.)

The Vision. Enter, solemnly tripping one after another, six personages, clad in white robes, wearing on their heads garlands of bays, and golden vizards on their faces; branches of bays, or palm, in their hands. They first congee unto her, then dance; and at certain changes, the first two hold a spare garland over her head; at which the other four make reverend curtsies; then the two that held the garland deliver the same to the other next two, who observe the same order in their changes, and holding the garland over her head: which done they deliver the same garland to the last two, who likewise observe the same order; at which (as it were by inspiration) she makes in her sleep signs of rejoicing, and holdeth up her hands to heaven: and so in their dancing they vanish, carrying the garland with them.

The word 'changes' herein is the literal translation of *mutanze*, which might also be rendered 'variations' or 'mutations'; and the word 'tripping' should be taken in the sense in which Arbeau uses *trépnier*, meaning the dividing or elaboration of steps. Another kind of pavan was the *Passo e mezzo* (English, 'passy measure pavan'). Arbeau mentions this variety in the following terms: the pupil Capriol says:

Cette dance de pavane est trop lourde et pesante pour dancier en une salle avec une jeune fille seul à seul.

The master replies:

Les joueurs d'instruments la sonnent aucunes fois [sometimes] moins pesamment et d'une mesure plus légère, et par ce moyen elle se ressent de la mediocrité d'une basse danse et l'appellent 'passemeeze.'

We find in Caroso a *passo e mezzo*. It is arranged on the same plan as the Italian pavans, but with half the number of steps in proportion to the bars of music, so that a step which would take one bar in the pavan takes two in the *passo e mezzo*, and the music is played fast.

## THE BRAWL.

There is another kind of dance mentioned in Shakespeare's 'Henry VIII.' in Act 1, scene 4, where the King and some courtiers enter the Cardinal's palace attired as shepherds: 'Enter the King and others as maskers habited like shepherds; ushered by the Lord Chamberlain. They pass directly before the Cardinal, and gracefully salute him,' &c. This might have been a brawl similar to one given by Negri entitled 'Brando Alta Regina' and which originally formed part of a comedy performed at Milan before the Infanta Isabella of Spain, the Archduke Alberto of Austria, the Cardinal Diatriestino, and many of the Milanese nobility. This brawl is for four shepherds and four nymphs. It is rather more ornate than the common brawls, for, forsaking the sideways movements habitual to that dance, and from which it derives its name ('branda' and 'bransle' meaning something which swings from side to side, such as a hammock), the dancers form in procession by pairs, and perform various evolutions, the nymphs making circles to the right and the shepherds to the left, after which they meet again in the centre and make fresh figures interspersed with changing of places. In the middle part the music changes to the tempo of a galliard, and the dancers perform the *cinqe passi* and other steps proper to that dance. The music then reverts to common time, in which the dance finishes.

Many of the dances of this time, which began in common time, had one or more strains in triple time, which were entitled variously, *Mutazioni della sonata in gagliarda*, or *nel canario*, in *Salterello*, in *Sciotta*, and so forth, which meant 'Change of the tune to the tempo of a galliard, canaries, salterello,' &c., as in the following examples. *Sciotta* indicated a lively, agile movement.

EX. 2. Basso Ducale (Lute Tablature). FAIRITIO CAROSO, 1534.



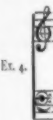
EX. 3. La sua Sciotta.



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## THE CASCARDA AND THE CANARIES: THE HAY.

Two very lively dances much in favour during the 16th century were the *cascarda* and the *canaries*. The *cascarda* contains frequent high jumps or *cadenze*, whence its name, the verb *cascare* meaning 'to fall.' Naturally after a jump one must fall down again, but the instructions are to alight airily on the tips of one's toes, bending the knees slightly outwards to give the better grace. Even in performing the plainest steps the dancer is exhorted to give them the utmost possible grace and beauty, and to *pavoneggiare*—that is, to glorify himself like the peacock. In the *cascarda* the two dancers mostly face each other, and move in a circle a great part of the time.

The *canaries* was a lively dance much like the jig. Its peculiarities are the heel and toe step, the stamp, and the swishing slide; as Arbeau says, 'comme si on marchoit dessus un crachat, ou qu'on voulust tuer une araignée.' Thus such steps as the *fioretti* and *seguiti* when introduced into the *canaries* were transformed by stamps, 'as though putting on one's shoe,' or rapid slides. The tunes for this dance are very gay. The one given by Negri is also to be found in a collection of English tunes published in the 17th century under the title of 'Canaries or the Hay.' The tune given by Arbeau is obviously derived from the same, but written in common time. Here are the opening bars of the three versions:

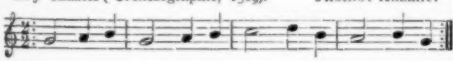
Canario (Late Tablature).

CESARE NEGRI, 1604.



Ex. 5. Canaries ('Orchésographie,' 1589).

THOINOT ARBEAU.



Ex. 6. The Canaries or the Hay ('Musick's Hand-Maid,' 1678).



This expression 'the Hay,' often to be met with in Playford's *Dancing-Master*, is derived from *faire la haye*, which meant, in its simplest form, that while the dancers stood in a row, one of their number wound in and out, passing in front of one and behind the next. *La haye* means the hedge.

## THE MEASURE.

The *measure* so often referred to in English literature is a species of dance of medium speed, neither very grave nor very gay, such as the *basse danse*, the *allmaine*, and all kinds of *entrées* and

*ballets*. It is in common time, with usually one or two strains in triple time. This kind of dance is called in Italian *mezza* or *messa*. Arbeau calls it *danse médiocre*.

## ETIQUETTE OF COURT DANCES.

The etiquette to be observed in court dances was very strict. We are told by Caroso that a man must never dance without his cloak and his sword, as it is *bruttissima* to do so; and that the lady must take care not to lift her train with her hand, unless forced to do so by having to dance in a very crowded place. More liberty was allowed when a dance formed part of a masque or play. Negri describes the costumes, stage properties, &c., of the symbolic personages in a masque of his own composition which was performed in 1574 before Don John of Austria. Amongst these, two of the characters, 'Suspicion' and 'Solicitude,' were nude.

## AN ARISTOCRATIC ACCOMPLISHMENT.

Whereas dancing as an art nowadays is relegated to professional dancers, in the 16th century it formed part of the education of persons of quality. Negri gives the names of the great ladies and gentlemen who had studied under him since the opening of his school in Milan in 1554. Amongst them were some of the highest in the land. There were also great professional dancers who acted as teachers to these noble ladies and cavaliers, and who had visited all the Courts of Europe, receiving handsome emoluments. As a result, dancing at this time had become very cosmopolitan.

## Occasional Notes.

In a paragraph with this ominous heading the musical critic of the *MISDEMEANOURS.* *Evening Standard*, writing of the recent wonderful performance of Bach's Chaconne (transposed for the viola) by that fine artist Mr. Lionel Tertis, says:

Not one musician in a hundred would be prepared to admit that Bach ever did wrong, but in his music for solo stringed instruments he frequently gives us passages that, considered purely as sound, are really horrible.

This is a very strong indictment, for after all we must consider music as sound, although we sometimes sniff at some of its eccentricities. But more, much more, follows. It is said that:

The only way to test this is to use a strong effort, imagine the performer away, and consider the music in the abstract—a thing that nobody does.

This method of testing is rather mystifying to plain, non-transcendental, stodgy folk like ourselves, and as, moreover, nobody so far has tried the remedy, we are unable to ascertain by inquiry how it makes one feel. Perhaps Mr. Percy Scholes might be induced to start a Bach-string-solo-appreciation cosy corner on these lines in the *Music Student*?

**REQUIEMS AND PROTESTANTS.** The way in which the Royal Choral Society announced Verdi's Requiem ('A solemn Requiem . . . will be sung') seems to have offended some susceptibilities; and this reminds us that Requiems have had much to contend with in this country, especially at provincial Festivals. There is the famous case of the committee which insisted on altering the text at a performance of Mozart's Requiem, and the still more famous incident of a parson in Birmingham who withdrew his subscription from the Birmingham Hospital because it derived profit from an act of idolatry. He meant by this that the surplus from the Festival went to the Hospital, and part of the surplus was the result of a performance of Mozart's Requiem.

**BRITISH FRIGHTFULNESS.** The Germans in New York are now accusing us of trying to hamper their intellectual development. It appears that the first performance in America of Strauss's new 'Alpine Symphony' was delayed, if not indefinitely postponed, by the non-arrival in New York of the score and orchestral parts. This was said to be due to the brutal action of British Customs officials, who imagined the music to contain secret codes, and consequently confiscated it. One would like to see what the average Customs officer would make of a double bassoon part, for instance; but any stick will do to beat a dog with.

**THE LILLE THEATRE.** The Germans are very proud of the Theatre of Lille, which they have completed. It must be admitted that their pride is justified, but one cannot admire the ultra-German patriotism which impelled them to plaster the walls with views of Berlin and portraits of German sovereigns. Chief of these is said to be a more than life-sized symbolical equestrian portrait of the Emperor. This must surely be the artistic atrocity which used to confront us when we walked up the main staircase of Drury Lane to listen to Russian Opera in the days which seem to be so far away.

**NEW MUSIC: STRAUSS AND KORNGOLD.** It is surely not unpatriotic to take a little interest in enemy music. The German papers show that the war has not stopped the activity of German composers. Richard Strauss is busy with an opera, 'Die Frau ohne Schatten' (The woman without a shadow), which is said to be mystical, symbolical, and realistic. Weingartner has finished an opera, 'Frau Kobold,' and the indefatigable boy Erich Korngold has composed two operas—one light, one serious—which together fill an evening, and are in a way connected, but may be given separately.

Quite recently it has been pointed out that in a certain English Cathedral church there have been but two organists since the year 1833, a period of eighty-three years. This record is, however, beaten by Armagh Cathedral, in which, since 1823, only one organist has died. Robert Tule was organist of Armagh Cathedral from 1823 till 1872, when he retired. His successor, Dr. Thomas Osborne Marks, was appointed in 1872, and still continues chief musician in that venerable Irish Cathedral.

Owing to shortage of paper, the *Competition Festival Record* will not be given as a Supplement of the *Musical Times* until further notice, but it will continue to be issued with the *School Music Review* (price 1½d.).

## SAINT-SAËNS'S 'THE PROMISED LAND'

FIRST PERFORMANCE IN FRANCE.

At the moment of going to press we received a telegram from M. Camille Saint-Saëns informing us that his oratorio 'The Promised Land' was very successfully performed in Paris on Sunday, February 20. This was the first performance of the work given in France. The event took place at the Théâtre des Champs Elysées, and there was a very large audience. Thanks to very careful rehearsal under the direction of the composer, the oratorio received an admirable interpretation. All concerned were rewarded with hearty eulogy and thanks from the veteran master, who left Paris the same night for an extended concert tour in the leading towns of Southern France. The French score of the oratorio ('La Terre Promise') has been published by Messrs. Novello. It is translated from the English text provided by Mr. Herman Klein for the original edition. The oratorio, it will be remembered, was produced at the Gloucester Festival in 1913 under the conductorship of the composer. We shall give more particulars of the Paris performance in our April issue.

## HANDEL AT CANONS: A COMING BI-CENTENARY FESTIVAL.

BY CHURCHILL SIBLEY.

Early in the 18th century the manor and park of Canons, at Whitchurch, in the county of Middlesex, came into the possession of the Hon. James Brydges, afterwards Earl of Carnarvon and subsequently Duke of Chandos, who as Paymaster of the Forces of Queen Anne amassed an immense fortune. About the year 1712 he pulled down the then existing house and erected on the estate a palatial mansion, where he established his manorial court in a style of magnificence approaching that of a sovereign prince.

Within the south-eastern boundary of the park there stood the old parish church, dedicated to St. Lawrence. This edifice soon shared the fate of the house: it was, with the exception of the tower, also pulled down and entirely rebuilt on a grand plan consistent with the new order of things. The re-opening for service took place at Easter, 1716. Dr. Pepusch, who for some time had been installed as 'chapelmaster,' retired in 1718 in favour of Handel, and the church immediately became the scene of that musical activity which was destined to perpetuate the memory of the Duke of Chandos. It is well known that Handel resided at Canons for at least two years. In the *Musical Magazine* for September, 1774 (fifteen years after his death), there appeared a biographical history of George Frederick Handel, an original copy of which is in the writer's possession. This account, after relating the historic incident of the Master's reconciliation with the offended Elector of Hanover on the latter's accession to the English throne in 1714, continues thus:

Handel was now settled in England, and well provided for. For the first three years he was chiefly, if not constantly, at the Earl of Burlington's; where he frequently met Mr. Pope. . . . The next two years he spent at Cannons, which was then in its glory, and composed music for the chapel there. While he was here, a project was formed by the nobility for erecting an academy in the Hay-market: the intention of which was to secure a constant supply of operas, to be composed by Handel, and to be performed under his direction. For this purpose a large sum was subscribed, the King subscribing £1,000, the nobility £4,000, and Handel went to Dresden in quest

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of singers, from whence he brought Senesino and Dorisanti. . . . The academy being now firmly established, and Handel appointed composer to it, all things went on prosperously for a course of ten years.

Here it is only necessary to make passing mention of the twelve 'Chandos Anthems' and two settings of the 'Te Deum' as among the works composed for the Duke at this epoch in Handel's career. But an event of very great importance was the performance in the church of the oratorio 'Esther,' on August 20, 1720. At this time Handel was on the eve of his final departure from Canons, and attention to his duties there must have been greatly distracted by his Dresden visit and by increasing activities elsewhere arising from the launching of the Haymarket enterprise, all of which were crowded into this eventful year. In this connection it is specially worthy of note that nine days after the 'Esther' performance the Duke instituted at the mansion a domestic chapel, described as 'incomparably neat,' and installed therein an organ for the occasion, but there is nothing on record to connect Handel with these new surroundings. It is reasonable to suppose that had he been present his name would have been chronicled in a notice in the *Weekly Journal* of September 3, 1720:

His Grace the Duke of Chandos's domestic chapel, at his seat of Canons, Edgware, curiously adorned with paintings on the windows and ceilings, had Divine Worship performed in it with an Anthem on Monday last (August 29), it being the first time of its being opened.

Handel had just (in the previous June) concluded his first season at the Haymarket. His new opera 'Radamisto' had achieved unbounded success, and the composer was the idol of the aristocracy. Yet he also found time to compose his Serenata 'Acis and Galatea,' and if, as some say, the performance took place in 1721, the event may well have marked the end of his association with Canons.

It is certainly strange that the Duke does not appear to have appointed a successor to Handel; but under the changed conditions we may assume that if, and as long as, the house chapel services were continued, they were ordinary and simple by comparison with the former glorious period at St. Lawrence. The Duke died in 1744. Three years later the entire mansion was demolished and its relics were scattered. The 1720 organ was purchased and removed to Holy Trinity Church, Gosport, where it may be seen and heard.

But the church of St. Lawrence still stands intact as a lasting monument to the Duke's munificence. Here is the spacious West Gallery where the great nobleman's household, friends, and retainers foregathered to worship and to listen to the immortal strains of a mighty genius; and facing it, behind the altar, is the musicians' chamber with the old Handel organ itself, to all appearance the same as when the complete scene was satirically described in his 'Moral Essays' by the poet Pope:

And now the chapel's silver bell you hear  
That summons you to all the pride of prayer.  
Light quirks of music, broken and uneven,  
Make the soul dance upon a jig to heaven.  
On painted ceilings you devoutly stare,  
Where sprawl the saints of Verrio or Laguerre.  
Or gilded clouds in fair expansion lie  
And bring all Paradise before your eye;  
To rest the cushion and soft Dean invite  
Who never mentions Hell to ears polite.

One day during the present year that same 'silver bell' will summon a devoted people to celebrate the bi-centenary of the completion of this unique and

famous shrine, which continues to attract pilgrims from all quarters of the globe. By request of the church authorities a special anthem,\* well worthy of the occasion, has been composed by Edward Cutler, K.C., whose zealous and untiring interest in Canons and its associations is well known.

Under the presidency of the Rector, the Rev. C. W. Scott-Moncrieff, M.A., the proposed musical scheme includes a performance of one of the 'Chandos Anthems' and other representative works of Handel by a special choir, with orchestra and organ, on some week-day between Easter and Whitsuntide. An open-air representation of 'Acis and Galatea' is also in contemplation for the summer; but this must largely depend on the public support accorded to the influential committee now being formed to carry out the enterprise. Suggestions and offers of assistance will be welcomed by the churchwarden, Mr. E. A. Archer, Wycombe, Whitchurch Lane, Edgware.

The musical director and conductor of the Festival is the writer of the above article, who is the present organist at Whitchurch.

### THE 'HEBRIDEAN' SYMPHONY: GRANVILLE BANTOCK.

BY HUGH S. ROBERTON.

To many of those who took part in the scene of enthusiasm that marked the first performance of Granville Bantock's 'Hebridean' Symphony† must have come the thought—'Bantock has found himself.' Viewed in any light it is a great work; a work in which the æsthetic, the emotional, the picturesque, the romantic, are caught up, combined, and imaged in a manner at once satisfying, moving, and eloquent. In former works we have had Bantock the poet, Bantock the philosopher, Bantock the pioneer, pushing out into untrodden paths; pushing out resolutely, sometimes rebelliously, always with high purpose and high skill, but ever leaving the impression that not there would his standard be planed eventually. In the 'Hebridean' Symphony all the qualities of the composer are revealed at their height. Out of the richness of his nature as out of the fulness of his mind has it come. He is at one with his subject. There is no gainsaying his sincerity. The work is vibrant with sympathy, a sympathy easily accounted for when we know that Bantock's racial predilections are Scottish. His grandmother was a Munro; his father was born in Sutherlandshire. Some years ago Bantock accompanied his father on a visit to the latter's birthplace. That visit made a deep impression on him. In mountain and moor and loch and shieling he found the homeland of his dreams. In the people, their speech, their songs, their traditions, he found his racial affinity. Scotland, to him, was the land of heart's desire. And with characteristic thoroughness and big capacity he surrounded himself at his English home with all things Scottish. And now, if it is there you will be finding yourself some day, it is the Celtic song and the Celtic story you will hear, and the skirl of the pipes and the dancing to the Highland tunes forbye. And where this music is written there are ever the sweet-smelling bog-myrtle and the heather on the table, and the fire that gives warmth in the room is not one of Lowland coal, but of Highland peat. A thorough Celt is Bantock. Racially and temperamentally he comes equipped for his task. He has the

\* No. 875, *Musical Times*, January, 1916.

† Scottish Orchestra, Glasgow, February 1.

ardent nature, the feeling for romance, not a little of the superstition, and much of the 'vivifying love of excess' characteristic of the race. The Symphony is an outcome; the Celtic poem for violoncello and piano-forte, and more notably his trilogy of compositions for unaccompanied chorus: 'The Death Croon,' 'The Seal-Woman's Croon,' and 'The Mermaid's Croon' being earlier outcomes. The thematic material of all these, as of the Symphony, has been drawn from Mrs. Kennedy-Fraser's remarkable collection, 'Songs of the Hebrides.' In this discovery the composer has been very fortunate. By reason of their intrinsic worth, their strange haunting beauty, their sublimation of deep emotion, their tenderness, their nobility, these island songs provide material of the very highest order. Bantock has made the very highest use of it, and in the 'Hebridean' Symphony has produced a work of rare moment in the annals of British music.

The Symphony is cast in a poetic and romantic mould. There are no formal divided movements as in the classical models. Sections there are, and distinguishable sections, but these are so subtly caught together and interwoven that the work in its thirty minutes' course conveys the definite impression of unity. An admirable key to the psychology of the Symphony is provided in a quatrain, from an anonymous and much-debated poem imprinted on the score:

From the lone shieling of the misty island  
Mountains divide us and a waste of seas—  
Yet still the blood is strong, the heart is Highland,  
And we in dreams behold the Hebrides.

The music must be listened to and adjudged with the last line always in view: 'We, in dreams, behold the Hebrides.' It is indeed a dream. Formal analysis is not called for. The appeal is spiritual rather than intellectual.

In the opening (*Tranquillo molto sostenuto*)—vague, dreamy, slumberous, as if over the face of the waters there hovered still the shades of night—we have a foretaste of the composer's intuitive sense of the poetry and glamour of sight and sound that surround the Western Isles. There are spaciousness and depth in the picture. From the basses first comes a hint of the initial subject, 'The seagull of the land-under-waves':

Ex. 1. *Cantabile sostenuto*.



It brings in its burden a tinge of sadness, for is it not to the seagull (the bird of imagination) that the women of the Isles cry in their sorrow?:

Snow-white seagull, say  
Where, ah where thou'st left them;  
Where our fair young lads are resting!

1.—Now a flute passage breaks through, seeming to usher in the dawn:



Taken up by the oboe, clarinet, and bassoon, we soon reach a new atmosphere (*Cantabile sostenuto*), which may be regarded as the beginning of the first movement. The wonder of early morning is magically pictured; the cool greys of trailing mists, the livingness of the restless sea under the furtive glance of the rising

sun. Here, from the bosom of the waters as it were, there floats upward the seagull song (solo violin), strangely beautiful and ethereal in its new surroundings. Again the theme is heard, this time in a single horn, melting out into the light of day. Much play of light and shadow follows. It is an entrancing moment. A short, full-throated viola solo enters unexpectedly like some solitary bird. It seems an intrusion, deliberate as it is eerie; for it is quite unrelated, and yet it is singularly effective, catching the ear and holding it, and filling the mind with a sense of distance and expanse. To many it might appeal as the embodiment of solitude. It soon passes, however, and there is a suggestion (*poco animando*) of coming storm; only a suggestion, for the 'seagull' resumes her sway, and the lovely motif sinks into and swells in the undulating waters and goes out into a quiet dreamland of mist, like to a mirage.

II.—A new and ominous note is struck (*con moto*). Excitement and commotion are felt, and as they grow this subject emerges from the violins:



Its relation to the flute passage (No. 2) will be noticed: storm and stress dominate the scene. Far off may be heard sounds as of the oncoming of enemies. Fragments of a new theme ('Kishmul,' quoted later) come through the sweep of wind and swirl of water. One can visualise the old feud—the Norwegian rieviers, in their proud galleys, bent on pillage and destruction.

III.—Nearer they come (*animando*), loud, blatant, till at last they stand clear of the haze, and we hear the strikingly defiant theme of 'Kishmul's Galley' ('Songs of the Hebrides') thundered out by the horns:

Ex. 4. *con spirito*.



Much is made of this challenging motif in working up a scene of the wildest excitement. The scene hangs together. It is coherent, vivid, luminous; elemental in its strength and impetuosity. Soon comes a suggestion in the brasses and lower strings of a prayer for help, and this is almost immediately followed by a trumpet figure first heard at a distance:



and which works out finally into the well-known 'Pibroch of Donuil Dhu,' the summoning call of the clansmen:

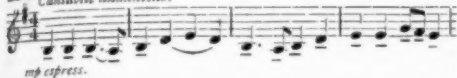


A battle ensues. Through the 'Pibroch' theme, trumpeted out (*trionfale*) with startling insistence, may be heard the 'Kishmul' striving and contending for mastery. Grim, even cacophonous is this section, but always telling and always in the spirit of the race whence the inspiration came. A sternly developed and triumphant climax is reached with the 'Pibroch' theme in the ascendant.



IV.—Thereafter comes the final section (*Più lento*), and we are back at the poetry of the opening mood. The stress and struggle are over. The 'seagull' melody returns—dreamy, mysterious, and pensive. Faint echoes are heard of the 'Kishmul' as of an evil thing that lingers in the mind. Finally from the horns comes a new strain—noble, yet sorrow-laden, 'The Harris love lament' ('Songs of the Hebrides'):

Ex. 6. *Cantabile andantino.*



It is the lament of the women—the lament of women who know how to endure. This invincible spirit is strikingly reflected in the composer's dignified and heart-stirring treatment of the theme as it comes forth (*nobilmente*) from the full orchestra, recalling the inspired lines of the song:

Thronéd King, may my grave be  
By Allan in the purple sea!

In a maze of sea-sounds the Symphony goes out, the 'Lament' and 'Seagull' themes lovingly intertwining. A glance from the flute, as of some startled bird, lends a note of colour. Finally we reach (*ppp*) three chords which, merging and mingling, float away into ether; a strange ending, strange as a vision of long-forgotten days, intangible as the mist of the isles, beautiful as starlight.

## Church and Organ Music.

### ROCHESTER CATHEDRAL ORGANISTSHIP.

#### APPOINTMENT OF MR. C. HYLTON-STEWART.

The organ post vacated by Mr. B. Luard-Selby has been filled by the appointment of Mr. Hylton-Stewart, M.A., Mus.Bac. Mr. Hylton-Stewart, who is thirty-one years of age, is a son of the well-known Rev. Canon Hylton-Stewart who was formerly precentor in Chester Cathedral. He was educated at Magdalen College School, Oxford, and Peterhouse, Cambridge, and was a pupil of Prof. J. C. Bridge, organist of Chester Cathedral. At Cambridge Mr. Hylton-Stewart was organ scholar of Peterhouse (1903-07), assistant to Dr. A. H. Mann, of King's College (1906-07), and Stewart of Rannock Scholar in sacred music. In 1907 he was appointed organist and music-master at Sedburgh School, the following year organist and choirmaster of St. Martin's, Scarborough, and since 1914 he has been organist and choirmaster at Blackburn Parish Church. He was second to Dr. E. C. Bairstow when that gentleman was appointed organist of York Minster in 1913. There were nearly 200 candidates for the appointment. There have been only fifteen organists at Rochester Cathedral during a period of 350 years.

#### EDINBURGH SOCIETY OF ORGANISTS.

On February 8 a recital was given by Mr. Paul Della Torre on the fine old organ in the University Music Class Room, Edinburgh (by courtesy of Prof. Tovey and the University Court). With the exception of one small transcription, the whole programme was of pure organ music, and the academic atmosphere (in the best sense) was secured and enhanced by the broad and thoughtful playing of the recitalist. The programme included: Symphony in F minor (Widor); Toccata in G and Chant Pastoral in B minor (Dubois); 'Le Cygne' (Saint-Saëns); Pastorale in B minor (Guilmant); Cantilène in A minor and Grand Chœur in A (Salomé); Sonate pathétique (Della Torre).

#### ST. MARGARET'S, WESTMINSTER.

Mr. Edwin Stephenson commenced his second series of twelve organ recitals (Saturdays at 5.30) on February 5. The programmes consist of organ music only, and cover such a wide field that they claim attention on educational grounds. Judging from the excellent and increasing attendances, there is decidedly a public for real organ music of the highest class. We append a couple of specimen programmes:

Largo and Fugue	... ..	Russell
Pastoral Poem	... ..	(1777-1813)
Fugue in G	... ..	Lemare
Five Christmas Choral Preludes	... ..	Wesley
Third Pastel	... ..	Bach
Toccata on 'Pange lingua'	... ..	Karg-Elert
Andante con Moto	... ..	Bairstow
Choral No. 3	... ..	Beely
		Frank
Second Sonata	... ..	Reger
Two Choral Preludes	... ..	Karg-Elert
Second Concerto	... ..	Vivaldi—Bach
Fifth Symphony (three movements)	... ..	Widor

The following programme, played by Mr. Herbert F. Ellingford, at Huddersfield Parish Church on February 26, deserves special record. As will be seen it covers a period of over two centuries, and notably is all British:

Chaconne in F, from 'King Arthur'	... ..	Purcell
		1658—1695
Air Varied in D	... ..	Adams
		1785—1858
Fugue in E flat	... ..	Russell
		1777—1813
(a) Air	... ..	Wesley
(b) Gavotte	... ..	
		1766—1837
Overture	... 'In Memoriam'	Sullivan
		1842—1900
Chorale Prelude on 'Rockingham'	... ..	Parry
		1848—
Dithyramb	... ..	Harwood
		1859—

Maunder's Cantata 'Penitence, Pardon, and Peace' was given at Christ Church, Gorey (Ireland), on February 6, as part of the Sunday service. Other items were the anthem 'Seek ye the Lord,' and solos were played by Miss Ethel A. Parker, the organist of the Church.

The 'Hymn of Praise' was sung in St. Austell Parish Church on February 8 by the Oratorio Choir, under Mr. W. Brennan Smith. There was a large congregation.

On January 26, the choir of the Parish Church, Tenby, performed 'Messiah,' under Mr. W. Cecil-Williams.

#### ORGAN RECITALS.

Mr. E. Roberts West, at St. Nicholas, Warwick—Overture in C, Adams; Marche Triomphale, Grison.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Postlude in C, and Fantasia with Choral, Smart; Sonata No. 1, Mendelssohn; Concert Overture, Hollins.

Mr. Allan Brown, at Tooting Congregational Church—Chant Seraphique, Lemare; Fantasia in E minor, Silas. At Central Hall, Tooting—Symphony in E (1st movement), Holloway; Toccata, Lyon; Improvisation on 'Sailors' Hornpipe,' 'British Grenadiers,' and 'Rule, Britannia,' Lemare.

Mr. Ezra Edson, at Congregational Church, Barnsley—Sonata No. 1, Mendelssohn; Grand Chœur in D, Guilmant.

Mr. Norman Collie, at St. Luke's, Tunbridge Wells (three recitals)—Marche Héroïque, Saint-Saëns; Andante from Quartet, Debussy; Toccata in C, Bach; Imperial March, Elgar; Réverie and Scherzo, Sandiford Turner.

Mr. Herbert Hodge, at St. Nicholas Cole Abbey, E.C. (five recitals)—Carillon, *de la Tombelle*; Sonata No. 2, *Mendelssohn*; Choral and Variations, *Smart*; Fantasia and Fugue in G minor, *Bach*. At St. Stephen's, Walbrook—Prelude to 'The Deluge,' *Saint-saëns*; Air with Variations, *Best*. At St. Giles's, Cripplegate—Caprice Orientale, *Lemare*. At St. Magnus the Martyr, London Bridge—Sonata No. 4, *Mendelssohn*; Bridal March, *Parry*.

Mr. J. R. Buffel, at St. Jude's, Liverpool—Andante, *S. S. Wesley*; Air with Variations, *Lyon*.

Mr. J. A. Meale, at Wesleyan Church, Wood Green—Sonata No. 6, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*. At Central Hall, Westminster (four recitals)—Theme and Variations, *Stuart Archer*; Postlude in D minor, *Stanford*; Festival Commemoration, *John E. West*; Sonata in D minor (first movement), *Rheinberger*; Scherzo, *Sandiford Turner*; Concerto No. 12, *Corelli*; Prelude and Fugue in D major, *Bach*.

Mr. W. Cary Bliss, at Parish Church, Chertsey—Prelude and Fugue in B minor, *Bach*; Riposo and Duetto, *Rheinberger*; Marche Pontificale, *Lemmens*.

Mr. Herbert Pierce, at Union Chapel, Islington (four recitals)—Berceuse, *Jarnefelt*; March of the Three Kings, *Dubois*; Pastorale, *Lemare*; Barcarolle, *Sternedale Bennett*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Fugue in G minor, *Bach*; Polonaise in A, *Chopin*; Prelude, *Rachmaninov*.

Mr. Fred Gostelow, at Luton Parish Church—Choral No. 3, *Franch*; Fantasia—Symphonique, *Gostelow*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. G. H. Cole, at St. John Baptist, Cardiff—Lied, *Wolstenholme*; Sonata No. 1, *Borowski*; Fantasia and Fugue in G minor, *Bach*.

Mr. C. H. Moody, at Sheffield Cathedral—Toccata in A, *Purcell*; Sketch No. 2, *Schumann*; Pastorale, *Bossi*; Prelude to 'Parsifal,' *Wagner*; 'Morning,' *Grieg*; Eclogue, *Horatio Parker*; Funeral March, *Tchaikovsky*; Fugue in D, *Bach*; Réverie, *Louis Vienne*. At Ripon Cathedral (the thirteenth of a series of recitals to soldiers)—Toccata in A, *Purcell*; 'Morning' and 'Death of Asa,' *Grieg*; 'Prize Song,' *Wagner*; Marche Religieuse, *Gigout*; Slow movement from C minor Quintet, *Mozart*; Finale, Sonata in D major, *Guilmant*.

Mr. William Spencer Johnson, at the Cathedral, Quincy, Illinois (four recitals)—Meditation, *Bubeck*; Prelude and Fugue on BACH, *Liszt*; 'En Bateau' and 'The little Shepherd,' *Debussy*; Hosanna, *Dubois*.

#### APPOINTMENT.

Mr. W. Preston-Sheargold, organist and choirmaster, St. Elizabeth Parish Church, Aspull, Wigan.

## Reviews.

*Samuel Coleridge-Taylor, Musician. His life and letters.*  
By W. C. Berwick Sayers. Pp. 328. Price 7s. 6d. net.  
[Cassell & Co., Ltd.]

The late Samuel Coleridge-Taylor was a musical phenomenon, a highly favourable evolutionary variation difficult to account for on grounds of immediate heredity. His innermost emotional feeling was intense, vehement, joyous, and at times ineffably poignant and tender, and his music, by whatever standards we choose to assess it, was an intimate, eloquent, natural, sincere and unrestrained expression of his warm and impulsive nature. Placed in suitable environment he very quickly assimilated the tonal and rhythmic idioms of his period, and they became the fluent language of his opulent imagination. It was meet that the life of such a remarkable man should be written, and we must be grateful to Mr. Berwick Sayers for having undertaken the somewhat formidable task. As a biographical study he has provided us with a readable and generally interesting book, but we regret we cannot say so much for it as a critical survey of the composer's music. We are told the

romantic story of a West African negro, David Hughes Taylor, coming from Sierra Leone to England to complete his education as a doctor, of his meeting with the young Englishwoman, Alice Hare, and the early and improvident marriage of the couple. Their only offspring was born on August 15, 1875, and soon after this event came the tragedy of the heartless desertion by the father, who returned alone (fortunately, as events proved) to Sierra Leone, and was scarcely heard of again. He died a few years later. Meantime we see the mother, amidst lowly surroundings, struggling bravely to meet her heavy responsibilities, and we learn to have a deep admiration for her character. Only through her influence can we trace the genesis of the charm of manner, the unaffected simplicity, the shrinking modesty, the almost fastidious and deferential politeness that made her social contact with Coleridge-Taylor so delightful and endeared him to his friends, and not least of all to the present writer. Soon we hear of the boy attending the 'British' Elementary School (one of many promoted by the British and Foreign School Society) at Croydon. Here some three or four hundred boys of all ages were gathered in one big room and taught the 'three R's,' &c., in separate clauses distributed over the apartment. A remarkable feat of discipline! It was a link in the chain of circumstances that shaped Coleridge-Taylor's career that Mr. Drage, the head-master, was a great believer in the value of school singing. The present writer can bear witness to this enthusiasm, because one of his first professional engagements was to teach class-singing in this very school. Here it was discovered that Coleridge-Taylor had a good voice, and this led to his connection with an amateur musician, Mr. (now Col.) Walters, who was honorary choirmaster of a church band by. It is not too much to say that nearly all that followed must be ascribed to Col. Walters's benevolent interest in the lad. As Mr. Sayers aptly remarks, 'genius is dynamic, and cannot be frustrated permanently,' but it must be recognised that in Coleridge-Taylor's case development might have been fatally delayed if it had not been for the faith and works of Col. Walters. It was through his efforts that the young musician was entered at the Royal College of Music, where he came under the formative influences that gave him his technique and equipped him generally as a composer. The most remarkable achievement of his student period, and indeed of his whole life, was as everyone knows the world-famous Cantata 'Hiawatha's Wedding-feast.' The novelty and beauty of this work were immediately recognised, and the composer was duly niched in the British Musical Pantheon. We cannot here follow all the later developments of his productions. It became obvious that the burning temperament he displayed was not balanced by sufficient power of self-criticism. In this connection his contact with the late August J. Jaeger (who, although a greatly esteemed member of the staff of Messrs. Novello, was never, as stated, the principal musical adviser of the firm) is recorded by Mr. Sayers. Jaeger combined keen critical faculty with a highly emotional temperament. He was one of the first to perceive the rare gifts of Coleridge-Taylor, and for some time he acted as a wholesome bit and bridle upon his young friend's astonishing output. No one saw more clearly than did Jaeger the danger of Coleridge-Taylor losing control of his imaginative power, and of his not being able to distinguish between the weak and the strong, the mediocre and the beautiful. Soon after the production of the 'Wedding-feast,' and its continuation, 'The Death of Minnehaha,' the composer married Miss Jessie S. Fleetwood Walmisley, who was also a Royal College student. The romance of the episodes that led to this happy event is prettily told by Mr. Sayers, and forms one of the most attractive chapters of his book. We now find the composer intent upon completing the 'Hiawatha' trilogy by setting the 'Departure.' It was in criticising the first draft of this section that Jaeger saved the composer from disaster. He said to him, 'The public expect you to progress, to do better work than before; this is your worst!' This sage advice led Coleridge-Taylor to re-cast the setting and produce the fine work we all know so well. Other works followed in quick succession, the most important of which were the Cantatas 'The Blind Girl of Castel-Caillet' and 'The Atonement,' and the fine setting of Buchanan's ballad 'Meg Blanc.' Meantime the composer was earning

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theatrical fame by contributing incidental music to Mr. (now Sir) H. Beerbohm Tree's production of the drama 'Herod,' at His Majesty's Theatre. The co-operation was renewed in later years in connection with the production of 'Nero' (for which Coleridge-Taylor wrote some of his finest music) and 'Faust.' A notable event was the visit of the composer to the States in 1904. He had a warm reception, especially from the best of the coloured folk, who lauded him greatly as the apostle of their race. This visit was such a marked success that in response to cordial invitations he went again to America in 1906 and in 1910. At one time he harboured thoughts of settling permanently in the States, because the environment both social and musical seemed to offer many attractions. During this period he was fired by the idea of writing an opera, and after search and inquiry he lighted upon the story of Thelma, and worked at the composition of the music with his customary ardour. The score was submitted to the Carl Rosa Company, but with great regret they declined to produce the opera on the ground of the feebleness of the libretto, a criticism that was endorsed in other quarters. This was a bitter disappointment. The Bon-Bon Choral Suite was produced in 1908, and 'Endymion's Dream' in 1910. In 1911 the composer worked at 'A Tale of Old Japan,' a Cantata that, until the war broke out, promised to rival 'Hiawatha' in popularity. In 1912 we find him occupied with a revised version of the Violin Concerto, which had been performed at the Norfolk (U.S.A.) Festival in that year. After that, nothing else of outstanding importance came from his prolific pen.

Was Coleridge-Taylor a spent force? It must be confessed that a contemplation of his whole output gives much support to this opinion. Yet who will dare say that a man of thirty-seven years of age, if he had lived longer, might not have had a rejuvenised period in which ripe intellect, developed by bitter experience, would have moulded imagination and led to great things? These possibilities belong to the might-have-beens of life, and it is vain to speculate upon them. As it is, we must derive all the satisfaction possible from the legacy we have inherited.

As we have said above Mr. Sayers has contrived to provide us with a readable book, but we cannot help adding that the interest of the story would, we believe, have been enhanced if much that is there recorded had been withheld. Coleridge-Taylor was not an informing letter-writer, and we feel sure that he would not himself have cared to print the casual communications dealing with the most trivial matters that occupy so much space in the book. In one letter (that to Julien Henry, on p. 303) a statement is made that is glaringly inconsistent with the action taken by its writer, as shown by Mr. Sayers, and that reflects unjustly on the firm named which said nothing whatever of the kind attributed to them. We do not cast a stone at Coleridge-Taylor for all this. Like the rest of us, he had temporary lapses of memory. Elsewhere Mr. Sayers makes some statements as to the early business relations of the composer with his publishers, regarding which we will content ourselves by remarking that there is much more that might be said, and that it would have been better if less had been said.

It is a pity that the deviations into technical criticism found here and there in the book were not submitted to an expert musician before publication. In a note on the Overture to 'The Song of Hiawatha,' it is said that 'occasional iterations of detached and extended chords give the Indian suggestion,' whatever that is; and further it is stated 'that there are many modulations, and the resolutions [developments?] of both main subjects are arresting and original.' The appearance of the 'African Suite' in or about 1898 is said to have been the 'unique event in music in the last generation'—during which period, of course, Elgar produced 'The Dream of Gerontius,' and Richard Strauss brought forward some of his powerful creations, to say nothing of the productions of other world-famous composers. Mr. Rutland Boughton may be disposed to ask 'What is fame?' when he finds himself described as Randell Boughton, the composer of the music to 'Arthur of Britain,' known to music-lovers [?]. Analysing the Dance in the 'Herod' music, Mr. Sayers says it 'is in three-quarter time, occupies four pages of the pianoforte score, and in this compass has five key transitions, yet one key pervades it and the medium is

a fairly simple one.' It is odd to read of Willebye and Boyd (Byrd) as madrigal writers. Probably Mr. Sayers is not responsible for the Index, which is very incomplete—we look in vain for the unique 'African Suite'—and which contains odd references to Mr. Boyd (Byrd), Mr. Willebye, Mr. Webbe (meaning Samuel Webbe).

These are not important matters, but they call for some notice in a musical journal. The really important point is that Mr. Sayers has given us an illuminating study of the man whose early death we mourn, and the musician who, during his short life, gave so much innocent pleasure to a world-wide audience. In the moving and eloquent account Mr. Sayers gives of the end, which came on September 1, 1912, we see how his own music possessed the whole soul of the composer. We venture to quote the passage:

Later his mind reverted to the *Violin Concerto*.

Propped up by pillows, he seemed to imagine an orchestra before and an audience behind him. With complete absorption, and perhaps unconsciousness of his surroundings, he conducted the work, beating time with both arms, and smiling his approval here and there. The smile never left his face, and the performance was never completed on earth. Still smiling and conducting he sank back on his pillows, and in that supreme moment of devotion to his art, his beautiful spirit set out on its voyage to the Land of the Hereafter.

*The Arethusa.* Composed by W. Shield. Arranged for chorus (S.A.T.B.) and orchestra by Frank M. Jephson. (Novello's Part-Song Book, No. 1318.)

[Novello & Co., Ltd.]

This is distinctly a piece for the times. Shield's rollicking tune lends itself to choral treatment, and Mr. Jephson has made some excellent points both in the choral and the orchestral parts. The part-writing is very flowing and diatonic, as it should be. Altogether it is a piece that would be effective with either a small or a large choir. A men's voice (T.T.B.B.) arrangement is published in 'The Orpheus,' No. 550.

*Slumber Song.* For S.S.A., accompanied. By V. Rebikov. Words by Rosa Newmarch.

[J. & W. Chester.]

This composer has written some startling music, but fortunately he has moments when he gives us music common folk can appreciate. Under the latter category we should class the 'Slumber Song' before us. There are one or two difficulties by way of modulation, but they are fully worth overcoming. The accompaniment is a charming feature.

*Music in English Parish Churches: Its possibilities and its failures.* By George Gardner, Archdeacon of Aston.

[Musical Opinion Office.]

In this pamphlet of thirty-two pages, the author says much that is to the point, and his contentions and conclusion should be read by his clerical brethren as well as by organists.

*A Sunset Song.* Chorus for mixed voices. By Nicholas Kilburn.

[J. & W. Chester.]

This unaccompanied choral song, although short, presents much variety. A smooth *Andante grazioso* leads to an effective section in which humming and a triangle are employed. It may seem odd that a dramatic *forte sforzando* climax should be reached at the words 'Anon the chords are silent'; but, after all, choral lullabies fortunately are never sung beside cradles, and so we do not judge the music from the standpoint of domestic utility.

BOOKS RECEIVED.

*Music as a Language.* Lectures to Music Students. By Ethel Home. Pp. 82. Price 3s. 6d. net. (Oxford: The Clarendon Press.)

## Correspondence.

## INSTRUMENTS WITH SYMPATHETIC STRINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the report on Dr. Southgate's lecture, in your issue for February, it is stated that, according to Michael Praetorius, the Viol d'Amore was strictly a tenor viol with sympathetic strings. I have carefully searched that author's 'Organographia' (1618) and 'Sciagraphia' (1620), but cannot find any mention of the Viol d'Amore. The modern reprints of his two books have an index. He describes an instrument which according to him:

is a kind of Viol de Gamba, and is tuned like a tenor viol de gamba (in case of need it can be used instead of one). But its body is somewhat longer and larger.

It is called a bastard viol, he further says, probably because it can be used indiscriminately with any voice. As regards the date of the invention of sympathetic strings for the same instrument, Praetorius writes as follows:

In our days (*jetze*) something special has been invented in England in connection therewith (*dazzu*), namely, that under the six proper ordinary strings other eight of steel and covered (*gedrehtet*) brass are fixed on a brass bridge; these must be tuned accurately, and to accord with the upper strings. If now one of the upper strings, which are of gut, is touched with the fingers or the bow, the lower strings of brass or steel vibrate and tremble sympathetically (*per consensum*) simultaneously.

The period agrees with that indicated by John Playford in his 'Musick's Recreation on the Lira-Viol' (printed in 1650), who ascribes the invention to Daniel Farrant, who, according to the 'Dictionary of National Biography,' is mentioned in State Papers for 1607 as receiving £40 per annum as one of the King's musicians for the violins, and is said by Anthony à Wood, Hawkins, and others to have been one of the first to set lessons for the viol 'lyre-way.'

Although Praetorius is careful to explain that a 'violino de brazzo' was so-called because it was held in the arm, and a 'viol de gamba' got its name because it was played resting against the leg, he shows on Plate xx. a viol de gamba 2 feet 9 inches long (Fig. 1), and on Plate xxi. a 'bass geig de braccio' (Fig. 6), with a long foot-rest, the over-all length of the instrument being 5 feet 3 inches, as against that of a modern violin of 23 inches. Both front and back views are shown of the viol bastarda on Plate xx., Fig. 4, and its length scales 4 feet 6 inches; it has no foot-rest, like the modern violoncello or the bass geig. All his figures are drawn to scale, and the scale is indicated on each plate. The lengths may be assumed to be fairly correct, because, e.g., in the case of the 'Trumscheidt' (sea-trumpet) the scaled dimension agrees exactly with the length given in the text.

With regard to the Viol d'Amore mentioned in Evelyn's Diary (1679), this was an instrument remarkable for its sweetness and novelty. It had, we are told by the diarist, five wire strings played on with a bow, being but an ordinary violin played on lyre-way by a German, one of a quartet the other members of which were a Frenchman on the lute, an Italian on the harpsichord, and 'Nicholao' on the violin. Does 'an ordinary violin played on lyre-way' necessarily mean an instrument with sympathetic strings?

As regards the question whether some Trombas Marinas were fitted with sympathetic strings or not, Praetorius describes an instrument in his own possession which had four strings, the longest being tuned to C, the other three to c, g and e (thus in the reprint; the original edition I have not seen). The proper melody, he tells us, was played on the stoutest string, the upper three being always in unison and tune (*einlaut und tono*). The instrument was triangular in cross-section (not in shape like the psalteries shown in Agricola's and Virdung's books). It was made up—according to Praetorius—of three little boards (*Bretterlein*) 5 inches wide at the base and 2 inches at the top in the case of an instrument nearly 5 feet long, and 7 inches wide at one end and 2 inches at the other in the case of his own instrument, which was 7 feet 3 inches long.—Yours faithfully,

LEWIS L. KROFF.

MUSIC IN THE CHURCH FROM 1846 TO 1916.  
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have been reading Sir Frederick Bridge's article in the birthday number of *The Guardian*. May I, in all friendliness, protest against its title? An article called 'Music in the Church from 1846 to 1916' which does not mention the revival of Plain-song and liturgical music, the increase of choral Eucharists in parish churches, improvement in choir work generally throughout the kingdom, the new interest taken in polyphonic music of the 16th century, the movement for a more dignified school of Anglican composition, the 1904 edition of 'Hymns A. & M.', the 'English Hymnal,' the Church Music Society, the growth of the Royal College of Organists and its influence on the all-round capability and status of the organist, is surely inadequately related to its title? Yours faithfully,

MARTIN SHAW.

February 7.

## Obituary.

We regret to record the following deaths:

NOEL JOHNSON, born May 22, 1863, at Repton, Derbyshire, died at Prittlewell, Southend-on-Sea, on January 22, 1916. Educated at Repton School and Emmanuel College, Cambridge, he received his musical education at the Royal Academy of Music, London, and the Leipzig Conservatoire. He first appeared in London in 1894 as solo violoncellist, his power of poetical interpretation favouring this instrument, and he toured with the Moody-Manners Concert Party, 1895-96. He also toured as musical director for several light opera companies. As a musical director at several London theatres he was well known, and his facile pen contributed some charming incidental music to several plays, including Oscar Asche's production of 'The taming of the shrew,' &c. But it is as a composer of art-songs that Mr. Noel Johnson was best known, and a number of his compositions have obtained world-wide popularity. Undoubtedly his most popular song is 'If thou wert blind.' Mr. Noel Johnson also contributed a number of graceful compositions for the violoncello, several of which have often been performed by Mr. W. H. Squire.

\* \* It is very sad that the widow and six children (the eldest of whom is only twelve years of age and the youngest eight months) are totally unprovided for. An endeavour is being made to place two of the five boys in the Masonic School. If any of our readers can help or influence help in this direction, will they kindly communicate with Mr. William Boosey, care of Messrs. Chappell & Co., 50, New Bond Street, W.?

GEORGE EDMUND BAMBRIDGE, on February 2. During recent years this genial musician was known to the profession and the public chiefly by his activities as Director of Studies at Trinity College of Music (London). He was born at Windsor on April 19, 1842, and was thus nearly seventy-four years of age. He received his early training at St. George's Chapel, Windsor, and in 1859 he entered the Royal Academy of Music, where he studied the organ, pianoforte, violoncello, and composition. In 1881 he became connected with Trinity College, and after the death of Dr. Turpin in 1907 he accepted the post he held until he died. For about fifty years he was organist of St. Luke's, Westbourne Park, London. Mr. Bambridge took his Mus. Bac. at Oxford in 1872. He was a Fellow of the Royal College of Organists and of the Royal Academy of Music.

HAMILTON WHITE, on February 11, at Retford, where he had been resident since 1873. He was eighty-two years of age. For some years he was organist of East Retford Parish Church, and later organist and choir-master of the Parish Church of West Retford, a post resigned only last year. Among other posts he held with distinction were the conductorships of the Workshop Choral Society and of the Retford Choral Society.

J. LAMB, on January 23, 1916, at Fermoy, co. Cork, aged sixty-three. Mr. Lamb was successively organist at Dundalk, Drogheda, Kilkenny, and Fermoy. He was also professor of music at St. Colman's College, Fermoy, and had a goodly clientèle in that well-known garrison town.

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ALBERT JARRETT, on February 1, at Manchester. He wrote the book of the comic opera, 'The Sultan of Mocha,' the music to which was composed by Alfred Cellier. For some years he was the Manchester representative of the *Musical Times*.

JOHN HENRY MACFARLANE, on January 23, at Bath. He was a well-known musician in that city. In his early days he was a pupil of S. S. Wesley, at Winchester. In this connection he used to relate his experience of theory lessons given on the banks of the stream in which Wesley was fishing. For thirty years he was organist and choir-master of St. James's Church, Bath, a post he resigned in 1898.

H. DOANE, on Christmas Eve, 1915, at the residence of his daughter, in South Orange, New Jersey, U.S.A. Aged eighty-two. He was an amateur musician—and a successful business man—and is best known as the composer of Mrs. Van Alstyne's hymn, 'Safe in the arms of Jesus' (written in 1868), which was published in *Bright Jewels* in 1869, and immediately had an enormous popularity.

W. J. SAMUELL, on January 30, from typhoid fever, in the thirty-first year of his age. He was a native of Swansea, and became a student at the Royal Academy of Music. He soon developed remarkable capacity as a singer, and after joining the Quinlan Opera Company his progress placed him in the front rank of promising artists. He had a splendid bass voice. His early death has saddened a large circle of friends.

FRANK POWNALL, on January 26, at 7, Bickenhall Mansions, London, in the sixty-eighth year of his age. He was a barrister-at-law, and for some years was Registrar of the Royal College of Music, a position in which he earned the great regard of his colleagues, and from which he retired a few years ago.

#### THE SIGNIFICANCE OF MONTEVERDE.

On February 15 Sir Hubert Parry delivered a highly-interesting and enjoyable lecture, with the above title, before the Musical Association, of which he has again become the President, and his remarks were listened to with keen attention. At the outset he dispensed with biographical details, save in so far as they had a bearing on Monteverde's work, and proposed to deal with facts which would minister to the understanding of his position. Monteverde, he said, was referred to almost entirely as the fountain head of modern opera, the originator of modern orchestration, the prototype of the noble band of artistic revolutionaries, the triumphant vindicator of the right to break rules, and all the while people know nothing of him but what they get at second-hand. A vast amount of his compositions are lost, and a further lot only exist in rare part-books in libraries all over Europe; and until such works are scored from the part-books, it is no use to pretend that anyone can get any idea of them. And even when they are accessible in substance, they are still inaccessible in spirit; for, in order to understand his compositions, one has to have a very clear understanding of the kinds of music which he did not write, and a capacity to see into the spirit of crude and venturesome experiments, and to free oneself from the conventions of mechanical theory. Indeed, to understand a man like Monteverde, one must be able to guess what he wanted to do, even when he did not succeed.

It is to be remembered that Monteverde was thirty-nine years of age before he began his operatic career, but he had developed his powers for twenty years in writing a very large number of compositions, mostly Madrigals. At first, like many other men who have a strongly-defined personality and impulse, he found it very difficult to express himself within the limitation of the accepted principles of the art of his time. Dramatic expression was not thought of, but Monteverde was born with a nature which thirsted inexpressibly for secular dramatic expression, for the expression by music of things outside it. Under such circumstances, the limitations of a form like the Madrigal were galling to him. But it must not be supposed that he did not master the methods of counterpoint. In his earlier books of Madrigals he conformed, and showed even in uncongenial

conditions a very considerable insight into what could be done within the limits of Modal counterpoint. But nearly always there is a sense of restlessness, as if the spirit were driving him forwards in spite of himself. The traits in which he showed his tendencies were in the use of disjunct melodic phrases, and harmonic progressions which are more delicate and definite than was usual in the Madrigal form and expressed more vividly the meaning of the words, and in the search for new effects of discordance which gave more intensity and scope to emotional expression.

There is one especial direction in which he did make a departure from the accepted expedients of counterpoint. This at first sight appears a trifle, as it consisted in nothing more than the use of repeated notes, but it is the extraordinary extent to which he resorted to this procedure in every department of his work which gave the fact so much significance. It must have struck Monteverde that the use of repeated notes decisively emphasized the breaking away from contrapuntal traditions. The repetition of individual notes led inevitably to the acceptance of definite rhythm and the transition to harmony in contradistinction to polyphony.

Another development of which he made effective use was the free employment of *musica ficta*. In the sets of Madrigals published in 1587, 1590, and 1592 it is most interesting to see the expansion of his mind in all the directions above indicated. The earlier Madrigals look quite like the orthodox Madrigals of average polyphonic composers, but the pages grow more and more thick with accidentals and also with stationary voices, and the stationary voices get more and more contrasted with extraordinarily disjunct motion. When it is his interest there is no limit to the extent with which he makes his voices jump about, or the intervals they have to take.

The effect of unconsciously nearing his object caused his actual skill and mastery of artistic resource to grow at an amazing pace. He was soon distancing all competitors of the old school in their own department of part-writing, while his thematic materials grew rapidly more and more definite and decisive. So his work grew and expanded and got more full of life until the set published in 1603, which seems to be the highest point he reached. Some of the Madrigals in this set are among the most wonderful things of the kind in existence: full of amazingly strong progressions, incredibly vivid in expression, brimming with life, and knit into logical continuity by the supreme skill with which characteristic subjects are used.

The fifteen years that Monteverde passed in the service of the Duke of Mantua, at whose Court music was much appreciated and cultivated, must have encouraged his remarkable development in the range of the Madrigal form. It was a curious piece of good fortune that when he had arrived at its uttermost limit he should have had a new opportunity opened to him. He was invited to produce a *dramma per musica* for the Carnival that was to take place in Mantua in 1607, and he proceeded to put his dramatic aspirations to the test by composing the music for the same subject that had been taken by Giacomo Peri for his musical drama which was performed in Florence with much *déclat* in 1600. Peri had called his work 'Euridice,' and Monteverde called his 'Orfeo.' A very great many of the problems of musical drama had been quite successfully grappled with by Peri, Cavaliere, Caccini, and other ardent spirits, and Peri's 'Euridice' afforded a complete model which Monteverde made no pretence of ignoring. Peri's work was quite admirable as an unsophisticated scheme of music-drama, and Monteverde's acceptance of it as a point of procedure and development is easily seen.

Monteverde illustrated the usual course of evolution in the treatment of detail. Peri's recitative had been almost formless, varying but little in intensity. The tendency to definiteness and differentiation is shown in Monteverde's practical adoption of more definite formality in the passages which embodied dramatic feeling, and this went on throughout his career. His aim at first was to make his ornamental passages extremely characteristic, to make them specially adapted to the prevailing sentiment. The result of this aim, in 'Orfeo' especially, was to produce something quite unique and marvellously difficult.

It is a curious fact that most of the devices which arouse our attention in Monteverde's work because of apparent

deviations from the traditions of the old choral music, recur very often indeed. The device of repeated notes we meet in every conceivable direction. So also do we meet with the same devices in both the treatment of discords and of the resolution of suspensions, and in his extreme use of anticipation and prolonged appoggiaturas and pedal notes. They all resolve themselves into simple and clearly marked groups which have an intelligible basis of reasoning. Like his finest Madrigals, they give the impression that he was not only ardent for dramatic expression, but an intellectualist of a high order. He hit upon some more or less new artistic departure, and he worked and amplified it in all directions.

It is important to have an exact view of Monteverde's position in relation to orchestration. The greater part of his stage works have come down to us in the depressingly uninspiring form of a voice-part and a bass. What the instruments did which accompanied the voice is a matter of pure guesswork. The one movement which gives indication of anything which we can call orchestration in the operas is the famous Toccata at the beginning of 'Orfeo,' and in connection with this we must recognise the special conditions under which the work was written.

There was no orchestra in those days, and for the band on this occasion Monteverde had to take what instruments were available in Mantua. Anyone in the town who had any reputation as a performer no doubt wanted to come in; and so he collected a marvellous and ungainly combination of instruments. Amongst the performers must have been some efficient professionals, some of whom probably played on at least two different instruments—though not at the same time! There was no question of balance and proportion; the sum total of sound would have been barbarous. The bowed string instruments were twelve viols, three gambas, two double-basses, and two little violins. There were two harpsichords, two lutes, and two harps. The great mass of sound was provided by five trombones, two cornetti, one clarino, three trumpets, two *organi di legno*, and two little flutes.

Of instrumentation in the modern sense there is no trace. There are many Ritornellos or Symphonies, in which the instruments play all through, without any idea of variety of either mass or colour. The only way in which he availed himself of the contrasting qualities of instruments was in allocating special groups of instruments to special scenes. In 1637 came about the first opening of a public theatre for the performance of operas in Vienna, and the regular theatre band was established. Monteverde, in his two latest works, appears to abandon altogether the kind of experiments with instruments which he made in 'Orfeo.' He seems to have lost all interest in that part of his work, and arrives at the position, which became the bane of his successors, of regarding the vocal part of his operas as the all in all. That his vivacious mind did see possibilities of effect in the orchestra may be gladly admitted, but even his energies were not equal to developing them to much purpose. He only gives us the inkling of what he might have done if his faith in the instrumental opportunities of opera had been maintained to the end. It was mainly on the human voice that he relied, and relied more and more as he grew older. And it is wonderful what a variety and force of character he can produce with such limited means as a mere solo voice and a bass.

Monteverde had a great propensity to realistic suggestions, his uses of which were precisely the same as those of Purcell and Bach. He evidently felt the need of definitive form, and showed it in the devices he adopted to give coherence. He hit upon the scheme of what is called aria form occasionally, but did not develop it much, and was fond of ground basses. He had some sense of humour, and lightened the severity of his dramas with humorous moments. Monteverde belonged to that strongly-defined order of composers who are not so much impelled by the mere delight of music itself as by the opportunities it offers vividly to interpret emotion, human feelings, dramatic situations, pathetic incidents, exhilarating joys. They are the musicians who instinctively feel music's real sphere in the scheme of things. They are never very apt to give us tunes which are delightful in themselves, but they delve into human life and feeling, and get their highest inspiration from their keen sympathy with their fellow creatures.

All Monteverde's conspicuous achievements are interpretative. Left to himself, with no human circumstances to impel him, he merely makes music against the grain. His Ritornellos and Symphonies are devoid of significance and charm. He had no instinct whatever for dance movements, but he had a deep feeling for human situations, for the strong, big type of emotional feelings. He found music in a way which did not admit of strong secular feeling, and his dramatic sense and intellect combined sought out means to expand art in that direction, and find the way to express dramatic essentials. And the result of his ardent efforts makes him one of the most significant figures in the story of music.

Illustrations to the lecture were contributed by Miss Elizabeth Ferguson and Mr. Saul (vocalists) and Mr. H. Howell (pianoforte).

## ROYAL CHORAL SOCIETY.

### VERDI'S 'REQUIEM.'

The performance given on February 5 brought forward Verdi's 'Requiem,' a work which was last given by the Royal Choral Society on March 8, 1888. It is interesting to recall that the 'Requiem' was first heard in London during May, 1875, when it was performed by the Society from times under the direction of the composer. On the present occasion the performance was given in memory of those who had fallen in the war. It was this intention to pay a solemn tribute to our dead that brought Their Majesties the King and Queen, and the Ambassadors of the Allies and their Suites, and attracted a vast audience of about 7,000 persons. The concert began with the singing of our National Anthem, and the various anthems of the Allies, which were played by the orchestra, the audience standing throughout.

The choice of the Italian master's superb work for the expression of national feeling was, in all the circumstances, very appropriate. Brahms's noble 'Requiem' has been similarly used during the war period, but there are evidences that the deep and growing resentment against Germany is hardening the hearts of the public against the performance of even this masterpiece at a solemn function. The feeling may be illogical, but it has to be taken into account. It is not necessary to-day to discuss Verdi's treatment of the Mass. We accept it as a true expression of a great Italian's temperament. It is easy to say that at times the music suggests the stage and lacks the profundity the theme demands, but the musical idioms employed are to the Italian nation, and especially to Verdi, the eloquent language of emotion. The performance was a very creditable one. The choir sang with decision and fluency, and displayed unusual sonority in the climaxes. Miss Ruth Vincent was the soprano soloist. She sang with much feeling, if not with sufficient intensity of expression. We noted with regret her tendency to over-use vibrato. Surely her clear, beautiful voice is more effective and moving when it is poured out in a steady stream! Madame Kirby Lunn (contralto) was superb, and very impressive. Mr. Alfred Heather (tenor) also sang well, and Mr. Robert Radford (bass) showed his magnificent and round voice and style to the greatest possible advantage. Sir Frederick Bridge conducted, and Mr. H. L. Ballou was as usual at the organ.

## THE ROYAL PHILHARMONIC SOCIETY:

### QUEEN'S HALL.

On January 31, M. Vladimir de Pachmann was honoured by the presentation of the Society's Gold Medal in recognition of his outstanding eminence as a pianist. He played the Chopin Concerto in E minor in his unique and wonderful way, and later in the evening the Chopin Waltze in C sharp minor and D flat major, to the almost frantic delight of the audience. M. de Pachmann's manner was less exuberant than usual, probably because he felt that the venerable Society deserved special good behaviour. Other items in the programme were Bach's fourth 'Brandenburg' Concerto, Mackenzie's attractive ballad 'La belle dame sans merci,' conducted by the composer, and Debussy's three Nocturnes for orchestra and female voices, highly characteristic pieces which under Sir Thomas Beecham's direction were better performed than we have heard them before. Chabrier's Rhapsody 'España' was the last number of an excellent programme.

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At the concert given on February 14, Sir Thomas Beecham brought forward a programme of varied interest. It was a novel experience to hear Rossini's Overture to the 'Barber of Seville' performed at a concert by a first-rate orchestra. We confess we thoroughly enjoyed the music, although of course we ought to be superior to such a weakness. Norman O'Neill's clever 'Humoresque' struck quite another note. It illustrates the trend of the composer to be bizarre, but withal it is clever. Debussy's Suite, 'Iberia,' was the novelty so far as regards the Philharmonic Concerts. There are three numbers, (1) 'Par les Rues et par les Chemins,' (2) 'Les Parfums de la Nuit,' (3) 'Le Matin d'un Jour de Fête.' It is not possible now to utter all the thoughts that this strange music induces. The general impression left on us at least was that the Suite is often externally clever, rather frequently trivial and then hardly to be classed as music at all, and occasionally clashing. Madame Renée Chemet played the solo in Lalo's 'Symphonie Espagnole' more beautifully than we remember having heard a player before, even though we have to include Sarasate in the comparison. She has not a great tone, but on this occasion her execution and delicacy of feeling were supreme, and she was rewarded by an unusual outburst of enthusiasm. Madame Elsa Stralia was the vocalist, and sang arias from 'Aida.' We knew already that she had a fine voice and that she could sing operatic music dramatically, but at the Philharmonic we should have been glad to hear her in other music. Bizet's Overture 'Patrie' was an admirable finale.

#### QUEEN'S HALL ORCHESTRA.

On January 29 Brahms's Violin Concerto was played by Miss Lena Kontorovitch with considerable skill, and Dvorak's 'From the New World' Symphony was brought forward to the great satisfaction of the many admirers of the work. It was finely played under Sir Henry Wood.

On February 12 the most notable item for many visitors was Delius's Piano-forte Concerto, which was brilliantly played by Mr. Moiseiwitsch. Tchaikovsky's Symphony, the 'Coriolanus' Overture, the Moussorgsky-Wood Suite, 'Pictures from an Exhibition,' and a 'Rheingold' extract, were the other numbers of the programme.

#### LONDON SYMPHONY ORCHESTRA.

##### QUEEN'S HALL.

At the resumption of these concerts on January 24, native composers were afforded a chance. Sir Hubert Parry's 'Theme and Variations' in A minor is not a new piece, but it was very acceptable. Dr. C. B. Rootham's Rhapsody 'Pan' (which was first heard a few years ago) was very well worth revival. It is a picturesque work, not too formal in construction, and shows interesting individuality. Miss Fanny Davies played the Schumann Piano-forte Concerto. The 'Eroica' Symphony and 'Der Freischütz' Overture were also performed. Señor Arbos conducted.

On February 7, Mr. Sammons played the Violin Concerto of Saint-Saëns, and once more showed his high executive and interpretative ability. Handel's Concerto in D for two violins and a violoncello (Mr. W. H. Reed, Mr. H. W. Reeves, and Mr. B. Paterson Parker), the Pastoral Symphony, and 'Coriolanus' Overture were other items. M. Mlynarski ably conducted.

#### RUSSIAN MUSIC COMMITTEE.

A committee has been formed to promote the use of Russian music in this country. It is stated that the functions of the new body will be to maintain watchful observation, to tender advice, to patronise suitable literature and undertakings, and to act generally as a referee. The prospectus expresses the belief that this attitude to Russian music will bring about a reciprocity in Russia towards British music. Amongst the patrons and the committee are: H.E. the Russian Ambassador, H.I.H. the Grand Duke Michael, Sir Henry Wood, Sir Joseph Beecham, Mrs. Newmarch, Madame Olga Novikova ('U.K.'), M. César Cui, M. Alex. Glazounov, M. Serge Rachmaninov, M. Wassili Safonov, Prof. Granville Bantock, Mr. Dan Godfrey, Mr. Robin H. Legge, and Dr. Charles Maclean. The address of the hon. secretary is 61, Drayton Gardens, South Kensington, London, S.W.

#### SHAFTESBURY THEATRE.

##### 'THE BOATSWAIN'S MATE.'

Comic Opera, by Dr. ETHEL SMYTH.  
The text by the Composer, founded on a story by W. W. JACOBS.

##### CHIEF CHARACTERS.

Harry Benn (ex-Boatswain)	.. .. .	Courtice Pounds
Ned Travers (ex-Soldier)	.. .. .	Frederick Randalow
Mrs. Waters (Landlady of 'The Beehive')	.. .. .	Rosina Bucknam
Mary Ann (a Servant Girl)	.. .. .	Norah Roy
A Policeman	.. .. .	Arthur Wynn
Two Cats (behind the scenes)	.. .. .	M. Voxo

(First performance on January 28, conducted by the Composer.)

This is a work about which much had been heard before its production at the Shaftesbury Theatre. It was down for performance at Frankfurt, and, but for the war, would have been produced there in March, 1915. Dr. Smyth believes that her music has hitherto been more appreciated in Germany and Austria than it has in this country. As it is, we have to be grateful that events have allowed us to be the first to honour a very clever native composer. The story is in the true Jacobs vein. 'The Beehive' is a country inn, kept by a smart and attractive widow, Mrs. Waters, to whom Harry Benn, a retired seafaring man, makes awkward advances which are contemptuously repelled. As fair means will not win the lady, Benn tries strategy. He persuades Ned Travers to attempt a burglary on the premises, and arranges that at a given moment, he (Benn) is heroically to rescue the dame, and thus secure her life-long gratitude. But Mrs. Waters turns the tables on Travers by confronting him with a gun and extorting a confession of the plot. She arranges to pretend to shoot him dead, and when Benn appears on the scene to effect the rescue, she informs the terror-stricken scamp what has happened. Benn is miserable at the thought of his guilt and gives himself up to the police, and the play ends with a hint that possibly the widow will change her name to Travers. The story, with its suggestion of the immense superiority of woman to mere man is one that appeals to Dr. Smyth. There are several sly touches that give vent to her well-known views. The music is bright and generally fits the situations. Folk-songs are drawn upon: 'The Keeper,' 'The cruel mother,' 'O dear, what can the matter be,' 'Lord Rendal' (which is particularly well treated) are amongst those heard. An Intermezzo between the two parts of the Opera uses 'Briars and Bushes' in a solemn, serious way, but it is hard to see what such music has to do with the play. There is a distinctly humorous use made of Beethoven's 'Fate knocking at the door' theme (from the C minor Symphony) when the policeman arrives. For the rest, there are excellent songs for all the chief characters, and some effective concerted music. Sometimes the dialogue is spoken, and sometimes set to a sort of recitative, apparently for no other reason than to avoid monotony. The composer can write good tunes, and has resources of rhythm to draw upon and ability to orchestrate piquantly. An episode at the end of the first Act is very amusing. Some half-tipsy and still thirsty labourers call at the 'pub' on their way home. Their efforts at music admirably mimic the bank holiday concerted performances with which we are only too familiar. The two cats, which we only hear, are not very funny, and the character of Mary Ann seems redundant. The performance was a particularly good one. Miss Bucknam made it easy to understand the passion of Harry Benn. She sang and acted with great charm, and was tantalizingly vivacious. Mr. Courtice Pounds gave us a clever study of his part. Mr. Randalow showed himself to be a good comedian as well as an effective singer. The opera was mounted well, and the stage-management maintained the reputation of the theatre, which stands high.

##### 'A VOICE IN THE DESERT': NEW WORK BY SIR EDWARD ELGAR.

This small work was produced as an entr'acte on January 29. Like the famous 'Carillon,' the music is written to accompany a poem by M. Emile Cammaerts, born of the war. A wanderer on the banks of the Yser contemplates sadly a half-ruined cottage, and presently he hears the voice of a girl who, with her old father, clings to the old home. She

has hope in her heart, and she visions a future for her now stricken country. Elgar's music is as simple and naive as are the words of the poem. The effect of the collaboration of poet and musician was enhanced by the presentment on the stage on which, in the dim light, the ravaged cottage is seen. The poem was recited by Mr. Carlo Liten, and Miss O'ga Lynn sang the girl's song with much charm. Sir Edward Elgar conducted.

### THE ASSOCIATED BOARD.

#### AWARD OF MEDALS.

The following candidates gained the Gold and Silver Medals offered by the Board for the highest and second highest honours marks respectively in the Advanced and Intermediate Grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles:—Advanced Grade Silver Medal—Miss Elsa A. Welford, London, Pianoforte, 139 marks. Intermediate Grade Gold Medal—Miss Edith M. Purchase, Brighton: Singing, 143 marks. Intermediate Grade Silver Medal—Miss Doris H. Gambell, Liverpool: Pianoforte, 141 marks.

## London Concerts.

#### QUARTET CONCERTS.

The Philharmonic String Quartet began a new series of concerts at the Æolian, on January 29. 'Two Impressions' by Joseph Holbrooke were presented, and as they exhibited this composer in one of his sanest moods the result was satisfactory. Eugene Goossens's Phantasy Quartet and Tcherepne's quartet in A minor were also played.

The London String Quartet began a series of eight concerts at the Æolian, on February 2. The programme was chiefly drawn from the classics, but Frank Bridge's cheerful Quartet in E minor represented the moderns. On February 8, Schumann's Quartet in A minor and Schubert's in D minor were given. The singer was Mr. J. Campbell McInnes, who sang, in his artistic way, songs by Stanford and by Purcell.

#### RECITALS (ÆOLIAN HALL).

Mr. Arthur Rubinstein and M. Ysaÿe, on January 29, co-operated in giving a deeply enjoyable concert.

Miss Margaret Holloway (violin), on February 2. The Kreutzer Sonata, played with Mr. Hamilton Harty, was a feature.

Mlle. Eleonore Leclair (vocalist), on February 8. She is an accomplished singer with a strong temperament not completely governed. She sang in Russian, German, French, and English.

Mr. Lionel Tertis (viola), February 10. This performer is generally allowed to be one of the finest viola players we have heard in this country. He played (with Mr. Arthur Rubinstein) Dale's Phantasy and York Bowen's Sonata No. 1, in C minor. Such fine artists presented these British works in the most favourable light. Mr. Rubinstein played Beethoven's Thirty-two Variations in C minor and Brahms's Intermezzo in A (Op. 118) with rare charm. Mr. Tertis amazed his audience by his virtuoso playing on the viola of the famous Chaconne written by Bach for the violin and of course transposed on this occasion.

Miss Isolde Menges (violin), on February 7. This very talented young lady has already won a great reputation. She played (with Mr. Hamilton Harty) Mozart's Sonata in E flat, the Havanaise of Saint-Saëns, and a Handel Suite. At the recital given on February 14 Miss Menges played Medtner's Sonata, Op. 21, which is undoubtedly a work of much beauty. Hamilton Harty's 'Variations on a Dublin Air' was a welcome item in the programme.

Mr. Mark Hambourg seems always sure of a following. On February 12 he played with his accustomed force and skill old music by Purcell, Arne, John Blow, and Byrd.

The Central London Choral and Orchestra Society drew a large audience to the Central Hall, Westminster, on January 29. A concert-version of Planquette's 'Les Cloches de Corneville' was one of the attractions. The solo cast was Miss Amy Evans (Germaine), Miss Leah Felissa (Serpolette), Mr. Samuel Masters (Grenicheux), Mr. Ceredig Walters (Marquis), and Mr. Norman Allin (Gaspard). It was an excellent performance, in which Miss Evans and Mr. Walters were especially successful. Elgar's 'Carillon' stirred the audience greatly; Mr. Charles Fry was the reciter. After giving it in English, and being irresistibly encored, he repeated it in French. Mr. David J. Thomas conducted. The proceeds are to go to the British Red Cross Society.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BELFAST.

The third of the Philharmonic Society's concerts took place on February 4, and was very much appreciated by an unusually large audience. The first part of the concert was devoted to excerpts from Handel's 'Israel in Egypt,' which comprised the best of the wonderful choruses. The recitatives and tenor solos were admirably sung by Mr. Webster Millar, and Miss Norah Scott's fine voice was exactly suited to the contralto air, 'Thou shalt bring them in.' The honours of a fine performance were of course with the choir, which had been most carefully prepared.

In the second part of the concert the principal attraction was the great pianist, Mr. Mark Hambourg, who played in magnificent style pieces by Chopin, Scriabin, and Mendelssohn-Liszt.

The orchestra took an important share in the second part, playing the 'Carnival Overture' by Glazounov, and the Scherzo (pizzicato) from Symphony No. 4, Tchaikovsky. The 'Carnival Overture' was charming, and it was really surprising how an orchestra principally composed of amateur musicians could give such an effective performance of so difficult a piece. For this the credit is due to the conductor, Mr. Godfrey Brown, who not only works hard himself, but inspires his forces with the spirit of devotion that surmounts difficulties, and brings pride in achievement.

### BIRMINGHAM.

Concerts in Birmingham are gradually assuming their normal aspect. The Birmingham Chamber Concerts Society gave its third concert of the present series on January 18. The programme contained several new features of interest, the concert opening with a String Quartet in A minor, Op. 11, by Serge Ivanovich Taneiev, the executive again being the Catterall combination. The work appealed to the audience, and certainly revealed considerable originality, uncommon melodic structure, and almost orchestral effects, one of the finest sections being the lovely Adagio. The interpretation was of considerable merit. Then came Brahms's famous 'Liebeslieder,' a cycle of eighteen love songs in 'modo di valse' for vocal quartet and pianoforte (four hands), given by Mr. T. Appleby Matthews's Vocal Quartet (Messdames M. D. Smith and Margaret Cooke, and Messrs. Arthur Turner and Harold Howes), with Miss Dorothy Whitefoot and Mr. Appleby Matthews at the pianoforte. The clear and finely-printed edition recently issued by Messrs. Novello was used, sung to English words; but the Vocal Quartet had to deal with an idiom strange to them, consequently one missed the exhilarating piquancy of the 'Ländler' and the 'Viennese Waltz.' On the other hand, the pianoforte part could hardly have been better played. A delightful novelty was provided in Dr. Walford Davies's 'Six Pastorals' for vocal quartet, string quartet, and pianoforte, in which the Vocal Quartet, the Catterall String Quartet, with Mr. Appleby Matthews at the pianoforte, took part.

The fourth concert of this Society was given on February 16. The programme comprised Gabriel Fauré's Quartet in

(Continued on page 161.)



## The Heavenly Word proceeding forth.

March 1, 1913.

QUARTET, OR CHORUS, FROM "THE LAST NIGHT AT BETHANY."

Rev. J. M. NEALE.

Composed by C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante legato.*

*p*

The Heavenly Word pro - ceed - ing forth, Yet leav - ing

ALTO.

The Heavenly Word pro - ceed - ing forth, Yet leav - ing

TENOR.

The Heavenly Word pro - ceed - ing forth, Yet leav - ing

BASS.

The Heavenly Word pro - ceed - ing forth, Yet leav - ing

*Andante legato. ♩ = 84.*

*pp Soft Sw.*

*mf*

not the Fa - ther's side, Ac - comp - lish - ing His work on

*mf*

not the Fa - ther's side, Ac - comp - lish - ing His work on

*mf*

not the Fa - ther's side, Ac - comp - lish - ing His work on

*mf*

not the Fa - ther's side, Ac - comp - lish - ing His work on

*p*

earth Had reached at length life's e - ven - tide. He gave Him -

*p*

earth Had reached at length life's e - ven - tide. He gave Him -

*p*

earth Had reached at length life's e - ven - tide. He gave Him -

*p*

earth Had reached at length life's e - ven - tide. He gave Him -

*p*

earth Had reached at length life's e - ven - tide. He gave Him -

*Gr. p*

self in ei - ther kind, His pre - cious Flesh, His pre - cious  
self in ei - ther kind, His pre - cious Flesh, His pre - cious  
self in ei - ther kind, His pre - cious Flesh, His pre - cious  
self in ei - ther kind, His pre - cious Flesh, His pre - cious

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "self in ei - ther kind, His pre - cious Flesh, His pre - cious". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Blood; In love's own ful - ness thus de - signed Of the whole  
Blood; In love's . . own ful - ness thus de - signed Of the whole  
Blood; In love's own ful - ness thus de - signed Of the whole  
Blood; In love's own ful - ness thus de - signed Of the whole

*Adagio.*  
*Org. Ped. 16 & 32 ft. only.*

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Blood; In love's own ful - ness thus de - signed Of the whole". The tempo is marked "Adagio." and the organ is specified as "Org. Ped. 16 & 32 ft. only."

man to be the Food, to be . . the Food.  
man to be . . the . . Food, to . . be the Food  
man to . . be . . the Food, to be the Food.  
man to . . be . . the Food, to 'be the Food.

*pp Sic.*

The third system of the musical score features four vocal staves and piano accompaniment. The lyrics are: "man to be the Food, to be . . the Food.", "man to be . . the . . Food, to . . be the Food", "man to . . be . . the Food, to be the Food.", and "man to . . be . . the Food, to 'be the Food." The tempo is marked "pp Sic."

*dim.*  
O Sa-ving Vic - tim, op - 'ning wide The gate of  
*dim.*  
O Sa-ving Vic - tim, op - 'ning wide The gate of  
*dim.*  
O Sa-ving Vic - tim, op - 'ning wide The gate of  
*dim.*  
O Sa-ving Vic - tim, op - 'ning wide The gate of

*rall.* *a tempo.*

*mf*  
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine  
*mf*  
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine  
*mf*  
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine  
*mf*  
Heaven to man be - low, Our foes press on from ev - 'ry side, Thine

*f*  
aid sup - ply, Thy strength be - stow. All thanks and praise to  
*f*  
aid sup - ply, Thy strength be - stow. All thanks and praise to  
*f*  
aid sup - ply, Thy strength be - stow. All thanks and praise to  
*f*  
aid sup - ply, Thy strength be - stow. All thanks and praise to

*Gr. f*

Thee a - scend For ev - er - more, Blest One in

Thee a - scend For ev - er - more, Blest One in

Thee a - scend For ev - er - more, Blest One in

Thee a - scend For ev - er - more, Blest One in

Three, . . O grant us life that shall not end . .

Three, O grant us life that shall not end

Three, . . O grant us life that shall not end

Three, O grant us life that shall not end

In our true na - tive land with Thee. A - men, A - men.

In our true na - tive land with Thee. A - men, A - men.

In our true na - tive land with Thee. A - men, A - men.

In our true na - tive land with Thee. A - men, A - men.

16 & 32 ft. Ped only.

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(Continued from page 156).

C minor, No. 1, Op. 15, for pianoforte and strings, a Sonata for violin and pianoforte by Delius (first performance at Birmingham) and César Franck's Quintet for pianoforte and strings in F minor. The Catterall String Quartet, with Mr. R. J. Forbes as the pianist, were the executive, their magnificent playing creating a deep impression. Miss Elma Baker gave an interesting vocal recital at the Queen's College on January 21. With the exception of five Lieder by Brahms, sung to English words, the programme for the most part consisted of novelties. Miss Elma Baker, whose voice has considerably gained in power and richness, was heard to advantage in a large number of songs. Pianoforte solos were well played by Miss Winifred Taylor; Mr. G. H. Manton was the accompanist.

The third Harrison Concert of the present series of four was held in the Town Hall on January 24. The vocalists were Miss Agnes Nicholls, Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin. The pianist was Miss Marie Novello, and the violinist Mr. Albert Sammons. Mr. Hamilton Harty accompanied. The audience at the Harrison Concerts is as a rule extravagantly enthusiastic, and again on this occasion the encores almost doubled the original programme.

The first orchestral concert of the season, organized by the Birmingham Symphony Orchestra, took place on January 30. The committee experienced considerable difficulty in the appointment of a conductor, Mr. Julian Clifford, the conductor of the Society, being the solo pianist on this occasion, having to vacate his post. Mr. Dan Godfrey was appointed, but he could not fulfil the engagement, and next Sir Frederic Cowen was announced, but he also was unable to attend. In the end Mr. Edward German was secured. The programme included the conductor's Symphonic-poem 'Hamlet,' and Mr. Julian Clifford played with great skill Saint-Saëns's Pianoforte Concerto No. 2, in G minor. Miss Mabel Manson, the New Zealand soprano, was the vocalist.

Messrs. Dale & Forty's second Hallé Orchestra Concert was given in the Town Hall on February 9, under Mr. Landon Ronald. The programme contained the Overture to the 'Mastersingers,' 'Valse Triste' by Sibelius, Tchaikovsky's 'Symphonie Pathétique,' two of Debussy's Nocturnes ('Nuages' and 'Fêtes'), and 'The Ride of the Valkyries.' In addition to these, Mr. Arthur Catterall gave a highly finished and poetical performance of Beethoven's Violin Concerto, delicately accompanied by the Orchestra. The whole of the programme was interpreted in masterly manner, especially the Overture and the Symphony, two excerpts that have always found so much favour with Mr. Landon Ronald. Ever since Dr. Hans Richter and his orchestra first introduced the 'Pathétique' to Birmingham in 1895, two years after the composer's death, it has retained its popularity among the masses and is heard more often than any other Symphony by the Russian master.

On February 12, the Birmingham Choral Union performed 'Elijah,' under Mr. Richard Wassell's conductorship, when the choir was in capital form. The principals were Madame Laura Taylor, Miss Florence England, Mr. John Hinde, and Mr. Samuel Saul. Mr. C. W. Perkins was at the organ.

Mr. Max Mossel's third Drawing Room Concert of the season was given in the Grosvenor Room, Grand Hotel, on February 10, when the Philharmonic String Quartet made its début here. The playing of this combination revealed a perfect ensemble, admirable in tone and artistic gradation of light and shade. The vocalist was Mr. Gordon Cleather, and the accompanist Mr. G. H. Manton.

#### BOURNEMOUTH.

We are now well into the second half of the winter season, and it might be thought, in such unsettled times as these, that Mr. Dan Godfrey would find it impossible to maintain the Winter Gardens Concerts at the same high level, or to provide a sufficient element of contrast in the various proceedings during a season lasting for seven months. But it seems that we need have no fear on that score, for Mr. Godfrey continues to ring the changes with remarkable dexterity, and no lowering of the standard is even remotely suggested.

The performances at the recent Symphony Concerts have been exceedingly good in the main, reflecting great credit upon all concerned. Much delightful music has been played, from which we select the following compositions as being specially worthy of mention: Debussy's Prelude, 'L'Après-midi d'un Faune'—a beautiful work, beautifully played—and the same composer's Petite Suite; Symphony in E minor (Brahms); 'Carneval' Overture (Dvorák); Schumann's Symphony in B flat; Arthur de Greef's Four old Flemish Folk-songs (first performance here); Symphony No. 5, in B flat (Glaouzonov); Beethoven's fourth Symphony.

Capital, too, have been the concerto items. Miss Annie Godfrey entered with great zest into the spirited strains of Lalo's so-called 'Symphonie Espagnole' for violin, although occasionally she was not quite equal to the technical demands of this exacting work; but these were only minor defects in an otherwise delightful performance. Arensky's extremely musical Pianoforte Concerto found a first-rate exponent in Miss Una Truman; it was a decidedly clever performance, marked by artistic qualities of a very high order. Bach's Violin Concerto in E was a severe test of Miss Margory Dornig's capabilities, but this very accomplished performer emerged from the ordeal with flying colours; her playing was quite masterly, and Bournemouth, where Miss Dornig now resides, is to be congratulated upon the acquisition of such a skilful violinist. February 10 was a red-letter day owing to the first presentation here of Delius's Pianoforte Concerto. By common consent, leading musicians in the town pronounce it to be the greatest pianoforte composition ever written by an Englishman. It is undoubtedly a work of real genius, and one able to hold its own in any company. This truly magnificent work was played *con amore* by Mr. Frederick Dawson. There has never been any question of this fine pianist's technical attainments, and in the unfolding of the Delius music he revealed an interpretative instinct that was no less admirable.

The 'Monday Specials' have been just as attractive in their own particular way, and their varied appeal wins acceptance. Details of these concerts are as follows: January 17, Italian Composers—Tone-poem, 'The Triumph of Progress' by Clerici (first performance, conducted by the composer); Overture 'The Water-Carrier' (Cherubini); Intermezzo from 'Cavalleria Rusticana' (Mascagni); extracts from the opera 'The Jewels of the Madonna' (Wolf-Ferrari); selection from 'La Bohème' (Puccini); selection from 'Aida' (Verdi); Prologue to 'Pagliacci' (Leoncavallo), very capably sung by Mr. George Macdonald. January 24, Mendelssohn-Wagner programme: Overture, 'Ruy Blas'; Scherzo, Nocturne, and Wedding March from 'A Midsummer Night's Dream' (Mendelssohn); Prelude to 'Parsifal,' and the Good Friday Music from that opera; 'Entry of the Gods into Valhalla'; 'Siegfried's Rhine Journey'; 'Ride of the Valkyries'; aria, 'Senta's Ballad' (Wagner), the last item being well sung by Miss Nora Read, of Bournemouth. January 31, British Composers: Overture, 'Macbeth' (Sullivan); orchestral arrangement of Bach's Choral Variations; 'Wachet auf' (Bantock); Benedictus (Mackenzie); Tone-poem, 'The Bamboula' (Coleridge-Taylor); 'Elegy,' and 'Three Impressions,' by C. Hoby (conducted by the composer); 'Minuet d'Amour' and 'Country Dance' from the 'Second set of English Dances in the Olden Style' (Cowen); 'Drake's Drum' and 'The Old Superb' from 'Songs of the Sea' (Stanford), which were moderately well sung by Mr. Samuel Mann. February 7, Tchaikovsky programme: 'Casse Noisette' Suite; 'Pilgrim's Song,' feelingly sung by Mr. J. H. Scotland. February 14, French Composers: Overture, 'Mirella' (Gounod); extracts from 'Les Erinnyes' Suite (Massenet); Pavane pour une Infante défunte (Ravel); 'Fêtes' (Debussy); Suite No. 2 'L'Arlésienne' (Bizet); Caprice on Danish and Russian airs for pianoforte and three wind instruments (Saint-Saëns), played by Miss Craigie Ross, of Bournemouth, and Messrs. J. Gennin, Murphy, and Lear, members of the Orchestra, in a very tasteful manner; aria 'Mon cœur s'ouvre à ta voix' (Saint-Saëns), which was well suited to Miss Bergitte Blakstad's exceedingly pleasant voice.

The miscellaneous concerts have included a fairly interesting chamber-music programme given by Madame Lily Henkel, which, perhaps, fell a little below expectations; another visit from Mr. Mark Hambourg, whose pianoforte performances in conjunction with the Municipal

Orchestra were even more animated than usual; Miss Jean Sterling Mackinlay, in her wonderful interpretations of old songs and ballads; Sapellnikov, whose playing of the Schumann Pianoforte Concerto was brilliant, though a trifle cold. Then, on February 12, Mr. Graham Peel, to whom Bournemouth should feel greatly indebted, presented us with an exceptionally attractive entertainment—a recital of songs and chamber-music by Miss Carmen Hill and the London String Quartet. Miss Hill, though suffering from a cold, sang with all her usual taste, and the Quartet was exceedingly fine—such a success, we hope, ensuring a return visit. Lastly, a recital by Miss Daisy Kennedy and Mr. Benno Moiseiwitsch was the occasion of some splendid violin and pianoforte playing. A concert given on February 15 by Miss Ruby Holland (pianoforte) and Miss Kimey Guillain (violin), in conjunction with the Orchestra, we were not able to attend.

#### BRISTOL.

On January 22 a concert was given at the Victoria Rooms in aid of the Red Cross Society Fund by the Cecilian Choral Society. Under the direction of Mr. Charles Read Mendelssohn's 'Hymn of Praise,' Wesley's 'In exitu Israel,' Max Bruch's 'Morning Song of Praise,' and some smaller productions were given. The soloists were Miss Hilda Blake, Mrs. Charles Read, and Mr. Charles Goulding. The leader of the orchestra was Mr. Maurice Alexander, and Mr. C. W. Stear was at the organ.

Organ recitals at St. Mary Redcliffe have attracted large congregations. On January 24, Mr. Hubert W. Hunt was the player; and on February 14, Mr. Douglas G. A. Fox (Kemble College, Oxford).

St. Paul's Day, January 25, was observed at St. Paul's Church, Clifton, by a performance of selections from Mendelssohn's 'St. Paul' by the choir of the church. Mr. A. J. Baker was at the organ.

Dr. Norman Sprankling draws good audiences at his recital lectures. On January 27 his subject was 'Liszt's pianoforte music'; on February 11 he spoke on 'Some English and Russian pianoforte music.' The illustrations included Sir Hubert Parry's 'Shulbrede tunes.' These charming little movements were highly appreciated.

On January 30 a large audience was drawn to Bristol Hippodrome by Madame Clara Butt and party. Lady Tree volunteered her services, and others who contributed to the performance were Miss Perceval Allen, Mr. John Booth, Señor José Gomez (violin), Mr. Harold Craxton (pianoforte), and Mr. P. Mavon Ibbis (organ). The concert proved a financial success. The net proceeds amounted to about £275, which sum will go to war relief funds.

#### CAMBRIDGE.

Cambridge musicians and musical enthusiasts are much to be commended for the splendid way in which during this critical time they are keeping alive the things that matter. Numbers have diminished and are diminishing to a considerable extent, but the enthusiasm never flags. The University Musical Society gave its third concert of the year on February 9, when the Philharmonic Quartet played Quartets by César Franck, Dr. Rootham in C major, and Beethoven in E flat major. The Musical Club continues to hold the weekly concerts every Saturday, and small private clubs have musical evenings as in previous terms. On February 17 a concert was given at Newnham College in aid of Belgian Refugees in Holland. In St. John's College Chapel on Sunday, March 5, a performance of two Purcell anthems with organ and orchestral accompaniment, a Corelli Concerto for strings and continuo, and music by Byrd, will take place under the conductorship of Dr. Rootham.

#### DEVON AND CORNWALL.

##### DEVON.

While the business arrangements of Torquay Municipal Pavilion continue to be subject for hot discussion, the musical doings maintain their interest and variety. A Beethoven concert on December 20 was a red-letter event. The works played by the orchestra, conducted by Mr. Basil Cameron, numbered only four, but they were the

Symphony No. 2, in D, Overtures 'Egmont' and 'Coriolanus,' and the 'Emperor' Pianoforte Concerto, with Mr. Harold Samuel in the solo part. At the next Symphony Concert, on December 27, Mozart's No. 40, in G minor, was delightfully played, and Miss Lena Kontorovitch, the Russian violinist, was associated with the orchestra in Brahms's Concerto in D. A Russian programme on December 31 was drawn from the works of Borodin, Rubinstein, Tchaikovsky, and Moussorgsky. At the first Symphony Concert in the New Year, on January 3, Mr. Arnold Trowell played with the orchestra a Concerto (No. 2, in E minor) for violin of his own composition. The second movement was brilliant and effective. Brahms's No. 1, in C minor, was the Symphony on this occasion. In the following week, on January 10, Haydn's 'Oxford' Symphony was played, and also Paderewski's 'Polish Fantasia' for pianoforte and strings. Miss Myrtle Meggy was vigorous and expressive in the solo work. Another event on this occasion was a first performance of Tchaikovsky's Fantasy Overture 'Hamlet.'

At the annual meeting of Exeter Amateur Operatic Society, in spite of the fact that all the eligible members had enlisted or attested, it was decided to perform 'Patience' in May in aid of a war fund. Mr. H. J. Holman obtained a satisfactory performance on February 2 of Gaul's 'The Holy City,' with Teignmouth Choral Society. The soloists were Mrs. Hilda Gillard, Madame Amy Graddon, Messrs. A. Wills and W. J. Belgrave. An orchestra and pianoforte supported the voices. Cowen's 'Rose Maiden' was selected for performance on February 8 by the Ilfracombe Patriotic Choral Society in aid of V.T.C. funds. Mr. G. Keven Batten conducted, and the principal vocalists were Miss Elsie White, Miss Gertrude Winchester, Mr. Sidney Harper, and Mr. S. J. Bishop. The Amateur Orchestral Society played the instrumental part of the work, and also contributed selections to the miscellaneous programme, conducted by Mr. H. Watt Smyrk.

At a pianoforte recital at Barnstaple, on February 1, Mrs. Violet Williams displayed gifts for interpretation in pieces by Beethoven, Chopin, Brahms, MacDowell, and Liszt. Miss Neta Murray was the vocalist. M. François de Bourguignon, professor at the Brussels Conservatoire, gave a pianoforte recital at Exeter on February 15. It was a mistake to attempt the Grieg Concerto (as it would have been any other) with the collaboration of a second pianoforte (played by Mr. H. Piggott). All tone-colour and individuality were denied the work and the soloist; and though, judging by the rest of the concert, no doubt M. de Bourguignon played well, it was an artistic blunder. Discrimination, good technique, and expression were applied to the interpretation of pieces by Grieg (four small works), Handel, Leo, Paradies, Coleridge-Taylor, and Percy Grainger.

Trained by Miss Dirnis, who accompanied, the Children of Mary gave a satisfactory performance of Percy Fletcher's Cantata, 'The Old Year's Vision,' in the Roman Catholic Hall, Plymouth, on January 26, the New Year being represented by a tiny mite of two years, who sang 'A happy New Year.' King Street (Plymouth) Wesleyan Sunday School choir, which has attained a high standard, maintained its reputation on February 15 in a number of part-songs, glees, and choruses. Mr. Harry Woodward, the trainer and conductor, obtained creditable performances of Horrocks's 'Slumber song of the year,' Stanford's 'O sweet content,' 'O dainty butterfly,' and other pieces.

##### CORNWALL.

Choral societies and choirs in small towns and villages in Cornwall have exerted themselves during the winter to maintain their spirits and those of the public, and also in aid of war funds. With and without male voices they have kept the sound of music ringing; and as there are in this county a large number of men engaged in war work, choral music has not suffered much from loss of balance. On January 19, the Operetta, 'The Enchanted Rose,' was sung by a juvenile choir of thirty-two voices at Bodmin, conducted by Mr. H. M. Lamerton. Linkinhorne Choral Society has been obliged to suspend operations for the time being, but the conductor, the Rev. C. C. Bosanquet, has kept alive musical interest in the district by training a class for special war fund concerts. The first of these was given at Upton Cross on January 20, and the programme included part-songs

by Barnby, H. Smart, Schumann, Burniston, and Hatton. On the following day Cury Glee Class, conducted by Mr. J. Richards, sang a programme of part-songs and glees; and on January 22, 'The Wishing Cup,' a charming Cantata for female voices, was creditably sung by Paul Church Girls' Club at Mousehole, Mrs. W. H. Tregurtha conducting. Stibbians Choir, on January 27, sang the Cantata, 'King Saul,' at Mabe, along with anthems and quartets, conducted by Mr. L. H. Pascoe. The Bodmin Juvenile Choir repeated its performance of 'The Enchanted Isle' at St. Austell on February 2. Trelawny Male Choir, conducted by Mr. Matthew Clemens, gave a sacred concert at Lanner on February 4; and St. Austell Oratorio Choir, conducted by Mr. W. B. Smith, sang 'The Hymn of Praise' on February 8, with Mrs. Dunbar, Miss Linwood, and Mr. J. Maynard as principals. Delabole Male Choir was the chief attraction at a concert given at Delabole on February 14 in aid of Red Cross funds. Miss Mutton and Miss Richards were pianists, and M. Richard Debever played violoncello solos.

## DUBLIN.

The chamber music recitals at the Royal Dublin Society, which concluded for the season with the pianoforte recital by M. de Greef on February 28, were given on January 24 by Miss Annie Lord (pianoforte), who played the Franck Prelude, Aria, and Finale, and Moussorgsky's 'Pictures at an Exhibition,' besides some Chopin, and Beethoven, Op. 31, No. 3. On January 31 the Brodsky Quartet played Tchaikovsky, Op. 22, Verdi in E minor, and Beethoven, Op. 18, No. 6. On February 7 Dr. Sinclair (Hereford Cathedral) gave an organ recital, playing Bach's Toccata, Aria, and Fugue in C, and pieces by Guilmant, Elgar, Karg-Elert, S. S. Wesley, Schumann, and Handel. On February 21 Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvrees played Beethoven, Op. 11, Brahms, Op. 87, and the Saint-Saëns Violoncello Sonata, Op. 32.

On February 19, in the Ancient Concert Rooms, Mr. Clyde Twelvrees gave a concert for the Hospital Supply Depot in Merriion Square, at which his string orchestra performed. The soloists were Madame Cosslett-Heller, Miss Jean Nolan, Mr. Percy Whitehead (vocalists), and Miss Nora Bodkin (violoncello).

On February 10, at Oaklands, Rathgar, in aid of the Blinded Soldiers Fund, an interesting performance of Liza Lehmann's 'In a Persian garden' was given, with scenery and appropriate costumes. Mr. Lennox Robinson, late of the Abbey Theatre, was the stage-manager. The vocalists were Mrs. Levitt, Miss S. Solomons, Mr. Robert Harrison, and Mr. T. W. Hall. Mrs. James Duncan accompanied.

## EDINBURGH.

Mr. Hamilton Harty appeared as conductor at the Orchestral Concert on January 17, when he enhanced the reputation he made here last year. The programme included Wagner's 'Faust' Overture, Berlioz's 'Queen Mab' Scherzo, Dvorák's Symphonic Variations, and Tchaikovsky's No. 4. On January 24, the promised performance of Bantock's 'Hebridean' Symphony did not take place, the only novelty being Arensky's Variations on a theme of Tchaikovsky's. Madame Licette was the vocalist. At the last concert of the series, on January 31, Madame Renée-Chemet introduced Waddington Cooke's 'Rhapsodie Anglaise' for violin and orchestra, and gave an exquisite interpretation of Mendelssohn's Concerto, Op. 64. While the series has not been financially successful, much artistic credit has attended the undertaking, Mr. Emil Mlynarski having acquired great control over the band, and not a few but many memorable performances having been given. The success of Mr. Horace Fellowes as leader should here be recorded.

The 'Historical' or Reid University Concerts have also been a great artistic treat. The third and fourth took place on February 4 and February 16 respectively. The former illustrated 'The groups and composition of the full orchestra,' and the latter 'Works for clarinet, pianoforte, and voice by Brahms.' Three 'Symphonie Sacrée' by Schütz were performed, one being for bass voice, four trombones, and

organ. The vocalists were Messrs. D. Jones, F. W. Taylor, and W. Saull, the corni di bassetto players Messrs. Charles and Haydn Draper. The Sonatas for Clarinet and Pianoforte were Op. 120, No. 2, and Op. 120, No. 1.

The University authorities have authorised Prof. Tovey to inaugurate a new series of three concerts. The scope of these 'New Reid Concerts' will be entirely different from the 'Historical' Concerts. They will aim at introducing and selecting works in a spirit rather of experiment and research than of fashion. The first was given on February 12, and included compositions for flute by General Reid (founder of the Chair of Music), Fantasia in C minor, Six-part Fugue, Sonata for Flute, Violin, and Continuo, by J. S. Bach, Quintet for Pianoforte and Strings, Schumann, Variations on a theme by Gluck, for Flute and String quartet, and Preludes for Pianoforte by G. Von Bruckner Fock, a living Dutch composer.

Miss Agnes Nicholls, Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin, vocalists, Miss Marie Novello, solo pianoforte, Mr. A. Sammons, solo violin, and Mr. Hamilton Harty, accompanist, appeared at the Harrison Concert on January 29. Many excellent concerts have been given during the month of more than local interest. Only one of these, however, calls for special mention here. It was held under the auspices of the High Constables of the City on February 18, and Madame Stralia, M. Jean Vallier, M. Leo Strockov, violin, and Madame de Vos, a Belgian pianist, took part in the programme.

A first performance at Edinburgh of Marchetti's Opera 'Ruy Blas' was given in the King's Theatre by the O'Mara Opera Company. Mr. Henry Thomson appeared in the title rôle, and Miss Florence Morden took the part of the Queen.

## GLASGOW.

On January 25 the Choral Union and Scottish Orchestra, under Mr. Warren T. Clemens, gave a first performance in Glasgow of Coleridge-Taylor's 'A Tale of Old Japan,' Parry's 'Blest Pair of Sirens,' and, at these concerts, Elgar's 'Go, song of mine.' Probably the first-named work is not perfectly suited to a choir and orchestra of such large dimensions, but nevertheless a satisfactory performance must be recorded. The solo music was given by Miss Mary Leighton, Mr. John Adams, and Mr. Hutton Malcolm. The choir was heard to best advantage in 'Go, song of mine,' in the preparation of which Mr. Clemens had evidently taken the utmost pains, with the result that the standard of a Festival performance was easily secured. One cannot help feeling that for the adequate presentation of modern choral music the Choral Union would benefit immensely by considerably reducing the number and increasing the proficiency of the performing members.

The outstanding event of the present musical season was the production of Bantock's 'Hebridean' Symphony at the fourteenth concert on February 1. For the better understanding of the new work the management admitted subscribers to the final rehearsal on the day of the concert, and this must have been of immense advantage to the large number who availed themselves of the privilege. The work (an analysis of which appears on p. 147) cannot be understood or fully appreciated at a first hearing; indeed, Mr. Bantock's conception of a symphony is so far removed from classical models that established ideas will require considerable revision before its full value can be realised. The preparation of such a work makes the severest demands on both conductor and band, and Mr. Mlynarski must be congratulated on the performance he secured. The trumpet part in the third section proved almost too much for the performers, but we understand this difficulty will be obviated in future by increasing the number of players.

It was not altogether surprising to find that the new Symphony headed the list in the voting for the plebiscite programme given on February 5, securing 420 votes—almost double the number given to some hardy annuals. This is partly a compliment to Mr. Bantock, partly because the work is based on Scottish melodies, and largely because the first performance took place immediately before the plebiscite concert. The annual plebiscite performance of the Overture to 'Tannhäuser' duly took place. Miss Flora Woodman, who was solo vocalist, considerably increased the high

reputation she has gained here. A newly-formed party, the Scottish Orchestra Quartet (Messrs. Fellowes, Magrath, Haigh, and Withers), gave an initial concert before a large and enthusiastic audience on February 10. The possibilities of the new Quartet are very great. Mr. Mlynarski as viola player joined the other players in an excellent performance of a Mozart Quintet, Mrs. Withers took the pianoforte part in some concerted music, and Miss Flora Woodman was solo vocalist.

Mr. A. M. Henderson, the organist of Glasgow University, who has done excellent work in introducing to this country hitherto unknown Church music by Russian composers, gave a lecture-recital in Westbourne Church on February 16. The choral pieces sung by the choir of the church, augmented for the occasion, included numbers by Tchaikovsky, Balakirev, Arensky, Kalinnikov, Nikolsky, and Rachmaninov, and such a distinctive and unique programme has probably never before been given at any church concert. The evening's music was much enjoyed by a large audience.

### LIVERPOOL.

It was a reminder of the strange times in which we are living to note that Mr. Adrian Cedric Boulton appeared as conductor of the eighth Philharmonic Concert on January 25. 'by kind permission of the Military Authorities.' Mr. Boulton is the first soldier of the new Army to conduct a Philharmonic Concert, and he is also one of the youngest conductors who have assumed command over the Society's forces. He certainly made good use of his opportunity, and strengthened the position he has so fairly won at his own Orchestral Concerts. The programme opened with Bach's 'Brandenburg' Concerto in G, for strings, followed by Haydn's Symphony in E flat, No. 99 (No. 10 of the Salomon set), the Suite of Four Old Flemish Folk-songs by de Greef, and Sir Hubert Parry's Symphonic Variations in E minor. There may be nothing sensational in such a list, but Mr. Boulton does not belong to the sensational order of conductors. He is firstly a musician, keenly sensitive to the beauty of a thought or the turn of a phrase, and less concerned with outward posing of however graceful a description. He showed an easy command over his orchestral forces, which were kept well in hand, except perhaps in the case of the Bach Concerto, in which the speed was too perilously fast for absolute clearness. Chief interest, and that not only by reason of its novelty, centred in de Greef's Suite, which utilises with considerable invention the alternate tenderness and vigour of four such characteristic melodies as 'The solitary rose,' 'Hoepsasa,' 'Wounded is my heart,' and 'The Duke of Alva's Statue.' In this Suite the eminent Belgian pianist shows unexpected skill as an orchestral colourist. As solo pianist in Liszt's 'Hungarian Fantasia,' the wonderful boy Solomon played with prodigious technical mastery. In other items which required a deeper note of feeling this quality was by no means lacking, but he gave the impression of being chiefly concerned with exploiting his executive powers, of whose development his performance gave astonishing proof. The Belgian baritone, M. Arthur Steurbaut, of the Lyric Theatre, Antwerp, sang very acceptably in songs by Diaz, Benoit, and Bizet, and the choir evidently pleased a section of the audience by nimbleness and agility in 'Now is the month of Maying,' sung at a breathless speed, which would probably have moved old Thomas Morley to use strong language.

The ninth Philharmonic Concert, on February 9, was conducted by Mr. Landon Ronald, whose version of the 'Hebrides' Overture was, for him, curiously sedate. He reserved impressionistic features of high lights and deep shadows for music where they are less suggestively needed, viz., Beethoven's seventh Symphony. One appreciated this conductor's characteristic outlook more when applied to the picturesque glitter of Tchaikovsky's 'Capriccio Italien' or to the varying moods of Arensky's 'Silhouettes,' a series of charming miniatures whose wearing qualities, as of other exceedingly clever modern music, one is disposed to doubt. Miss Rosina Buckman, as the vocalist of the evening, was less effectively heard in Micala's song than in Puccini's 'Un bel di' from 'Madame Butterfly,' which she sang with fine feeling and considerable vocal beauty. The items which probably gave most pleasure were two numbers from Elgar's

'From the Bavarian Highlands,' of which the 'Dance' and 'Lullaby' were delightfully sung and played.

At the fifth concert of the Akeroyd Symphony Orchestra's series, on February 1, Mr. Akeroyd directed an excellent performance of Tchaikovsky's fifth Symphony, in which notable assistance was given by string players from the local Società Armonica, one of the oldest amateur instrumental combinations in the country, whose work, for various reasons, is at present suspended. The exceptionally large array of players which Mr. Akeroyd ably conducted on this occasion also found congenial exercise for their skill in Dvorák's 'Carnival' Overture, and two Wagner items which some people think might at present enjoy a rest. At any rate, the 'Tristan' Prelude and the Prelude from 'Lohengrin' belong to pre-war music not noticeably tainted with the mark of the German military beast. The vocalist, Madame Stralia, whose brilliant vocalisation was fully displayed in Rossini's 'Semiramide' air 'Bel raggio.' Dramatic art was also shown in her singing of Puccini's anguished 'Vissia d'arte.'

The sixth and closing concert of the Akeroyd series on February 15 was distinguished by M. Pachmann's performance of Chopin's E minor Pianoforte Concerto, in which, no matter what eccentric fancy he indulged in, the great pianist played not only with sparkling, machine-like accuracy, but also with all the engaging fineness of touch and tone which has made him so famous a Chopin exponent. It was a performance in which the orchestra played a self-effacing and tactful part that drew forth effusive commendations from the chief performer, than whom no one enjoyed the proceedings more.

In Mendelssohn's 'Ruy Blas' Overture, Edward German's exhilarating 'Welsh Rhapsody,' and Liszt's 'Les Préludes,' the fine orchestra played exceptionally well. The Rhapsody in particular provoked torrents of applause.

By this season's successful concerts Mr. Akeroyd has well sustained the reputation as a conductor and programme-framer he has long and efficiently held. It is sufficient testimony to the popularity and stability of the undertaking that Messrs. Cramer, as agents, have already issued subscribers' order-forms, returnable in September, in view of next season.

The Garden Suburb Musical Society is at present short of a suitable hall, the building of which is unavoidably postponed. But it possesses some excellent choral material among its residents, who are also able to provide friendly instrumental help as well as form the audience. There was, therefore, much to the credit of the choir of forty and to all concerned in the performance of 'Hiawatha's Wedding-feast,' on January 29, which was conducted by Mr. William Makin, with Mrs. J. E. Pratt as pianist, and seven string players led by Mr. H. S. Makin. The tenor solo 'Onaway, awake' was expressively sung by Mr. W. H. Armstrong, of the Cathedral choir, and the programme concluded with Elgar's fine chorus 'It comes from the misty ages,' from 'The Banner of St. George.'

For Mr. Percy Harrison's third concert, on January 26, the usual liberal programme was provided both in quality and quantity. It was sustained by excellent artists, the mention of whose names suffices. They included Miss Agnes Nicholls, who sang finely, especially in Puccini's pathetic and dramatic 'Un bel di,' Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin, who gave an impressive performance of the Prologue from 'Pagliacci.' Pianoforte solos by Miss Marie Novello, and violin solos by Mr. Albert Sammons, completed the scheme, which had the advantage of Mr. Hamilton Harty's artistic pianoforte accompaniments. His songs 'At Sea,' and 'Sea Wind,' with Bantock's 'Hymn to Aphrodite,' presented interesting features of individuality of thought and vocal expression.

The programme of the third concert of the Rodewald Concert Club on January 31 was sustained by Mr. Frederic Brandon (pianoforte) and Mr. Vivian Burrows (violin), whose technical and artistic powers were combined in interesting performances of Grieg's Sonata in F major, Op. 8, Brahms's Sonata in G, Op. 78, and César Franck's Sonata in A major, of which latter noble work, as well as of the Grieg Sonata, the extremely able exponents gave delightful interpretations. By their own initiative the players supplemented their printed pieces with two manuscript movements composed for pianoforte and violin by

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Ernest Bryson, the second of which, a buoyant Scherzo, especially pleased by its direct aim and sustained interest, qualities which the previous slow movement lacked. The artistic finish of the performances was all the more remarkable by reason of the difficulty of combined rehearsals, for Mr. Brandon is at present fully occupied in munition making in a Yorkshire factory. He is a pianist of great personality, and Mr. Burrows as a violinist is a player of similar gift and attainment.

For the benefit of the Institute for Sailors and Soldiers who have been Blinded in their Country's Service, the orchestra and choir of the Philharmonic Society combined in a performance of 'Elijah' on February 16, which was ably directed by Mr. R. H. Wilson, with Mr. Vasco Akeroyd as leader and Mr. Branscombe as organist. The principal principals were Miss Phyllis Lansdell, Miss Hilda Cragg-James, Mr. Alfred Heather, and Mr. Charles Mott. Chorally the performance was steady and impressive, if not thrilling. Mr. Mott, in the Prophet's rôle, sang very acceptably.

### MANCHESTER AND DISTRICT.

The most prominent event of the past month was the joint engagement of Pachmann and Ysäye at Mr. Brand Lane's orchestral concert on January 22, under Sir Henry Wood's conductorship; probably the vacant seats could be counted on the fingers of one hand. Pachmann had not played here with the orchestra since his initial appearance, when he performed the same Concerto—Chopin in E minor—so the occasion had something of historic importance, and only those of an older generation could possibly have heard him under these conditions. His playing was of such a subdued character that, at times, even Sir Henry Wood's most delicate accompaniment obscured the pianoforte. To the latter-day student probably the occasion was quite as notable for its revelation of the potency of a reposeful style as of Pachmann's juggler-like power of coaxing from a pianoforte a tone more sweet and smooth than one had ever before dreamed possible: perhaps I should add that I had never heard him play before. And yet, writing a few weeks later, I have the conviction that as sheer interpretation of the genius of the composer, Ysäye's effort was on a loftier plane: he seemed continuously lost to all except the music's message. Pachmann was only intermittently so. For many besides the writer the evening was really memorable—one to be treasured.

The Hallé season fast draws to its close, and although there are signs that some of the expected novelties may have to be jettisoned, there has been much of first-rate importance in the programmes of the parent Society, and of the 'Proms.' Mr. Landon Ronald has been with us more this season than ever before, and the outstanding features of his conducting have been impressed more clearly on both band and public. With Sir Thomas Beecham in charge one is always conscious of a certain galvanic quality, whatever music he is playing: with Ronald there is an Olympian calm and serenity of manner nowhere better revealed than in 'Leonora' No. 3, or the Prelude to 'Gerontius.' And here may one pause to question the advisability of detaching the 'Gerontius' Prelude as a separate performance, leading as it does, without any break, into the body of the work. The composer once conducted at Gloucester Cathedral a performance which linked the Prelude with the music of the 'Angel's Farewell,' which was completely satisfactory as an artistic whole: but the Prelude alone hardly seems justifiable, any more than does the detachment of the tenor music, 'Take me away, and in the lowest deep,' sung under Ronald by Lieut. John Coates.

After Pachmann and Ysäye, much the most powerfully individual solo work has been done by Madame Renée Chemet, who played under Ronald on January 20 in the Lido 'Symphonie Espagnole'; and on January 29, at the Bowdon Chamber Society (with R. J. Forbes) in the César Franck Sonata. Coming so soon after Ysäye, the comparison was wonderfully instructive. It is difficult to recall any soloist who throws so much of individuality into interpretation as much genuinely artistic and unobtrusive a manner as does Madame Chemet. That has been strikingly evident in all she has played at Manchester, and seemed more than usually

manifest in a rhapsodic 'Fantasia on old English tunes' by Waddington Cooke.

Of new music heard for the first time during the last few weeks, I should be disposed to rank the Delius orchestral miniatures, 'Cuckoo in Springtime' and 'Summer Night,' along with Julius Harrison's settings for tenor voice and orchestra of William Morris's 'Chivalry' poems in a class by themselves. In the more virile of the series there is 'pomp and circumstance' without blatancy, whilst the tender beauty and pathos of 'Guendolen' stamp it as one of the most genuine inspirations of recent years. The composer conducted (February 10), and was fortunate in having Lieut. John Coates to introduce them. Sir Thomas Beecham's programme (January 27) was a series of studies in Romantic music—César Franck's 'Chasseur Maudit,' Bax's 'Faery Hills,' Tchaikovsky's 'Letter Scene' ('Eugen Onegin'), culminating in the Paris version of the 'Venusberg' music—a masterpiece of programme drafting.

There have been two resurrections of works not heard at the Hallé Concerts since the early 'eighties—Délibes' ballet suite 'Sylvia' and Cherubini's 'Grand Requiem,' the chorus parts of which bore the name 'Mr. Charles Hallé.' The 'Requiem' (heard on February 17) had little interest except as throwing a curious light on the catholicity of Sir Thomas Beecham's taste; the choir is a much more expressive instrument in his hands than we have been accustomed to, although it hardly yet ranks among the elect bodies of the North. Sir Thomas included in this same programme Wilbye's madrigal 'Sweet honey-sucking bees,' sung by fifty to sixty voices only, and afforded an interesting glimpse of his method of approach to such music; needless to say it was non-traditional. It did not secure that just balance between steadiness of rhythmical movement and intensity of expression: the latter was gained at the expense of the former, and he perpetrated a too audacious bit of editing when in bar 92 he insisted on the tenors singing not D, E natural, F, but D, F, F (*vide* last two bars p. 48 Novello edition). Lately various matters have conspired to bring to wider public notice the work of several Manchester and district choirs; in recent weeks the Ancients Girls' Choir, Manchester Orpheus Male-Voice Society, Manchester Vocal Society, and Stockport Vocal Union have all given proof that, despite the disturbance in ideal balance created by war conditions, they are, like the larger Hallé and Philharmonic Choirs, doing work which falls only a little short of their 'best possible.' Restrictions of paper supply prevent mention of the concerts of 'Proms.,' Harrison, Brodsky series, &c.

### NEWCASTLE AND DISTRICT.

The second of the series of Bach Concerts organized by Mr. W. G. Whittaker, was given in the Newcastle Central High School for Girls on Saturday, February 5, when the Hall was again filled to overflowing. The programme consisted of three Church Cantatas, 'The Magnificat,' 'From depths of woe I call on Thee,' and 'Thou Guide of Israel'; the eight-part Motet 'Come, Jesu, come,' and the Pianoforte Concerto in D minor. The choir consisted of only twenty-four carefully selected voices, and the volume of tone in the Motet, with only three voices to a part, was remarkably full and resonant. With a band of about a dozen strings, plus a pianoforte, the balance was excellent, and helped one to realise the conditions of performance in the composer's day. Mr. Whittaker has infused his own enthusiasm into his forces, and the performance altogether was notable for the earnest spirit in which everyone concerned combined to realise the true effect of the music—an effect which is spiritual rather than material, and in striking contrast to the results produced by music in the style of Handel. The soloists were Miss Ella Stelling, Miss Robina Burn, Mr. John Vine, and Mr. Ernest J. Potts, who all sang with the same artistic earnestness and conviction. Mrs. Bainton played the Concerto with great refinement of touch and fine rhythmic flow, and Mr. Alfred Wall led the orchestra. The last of the series will be given on March 25, when three other Cantatas will be sung ('Christ lay in death's dark prison,' 'Come, Redeemer,' and 'I my Cross will gladly carry'). The Motet, 'The Spirit also helpeth us,' the Italian Concerto, and the Concerto in C minor for two pianofortes and strings, will also be included in the programme.

## NOTTINGHAM AND DISTRICT.

Miss Cantelo gave a chamber concert on January 21, which received such substantial support that a handsome amount was handed to a local war fund. Miss Cantelo was supported by the London String Quartet in Schumann's Quintet in E flat, which was magnificently performed. The Quartet was also responsible for a charming performance of Beethoven's Quartet in C minor (Op. 18, No. 4), as well as for two movements by Joseph Speaight, and Dr. Frank Bridge's 'Londonderry Air.' As pianoforte soloist Miss Cantelo contributed two Chopin items with exquisite taste. Vocal contributions by Mr. Robert Radford, accompanied by Miss Cantelo, were much appreciated, and added largely to the success of a unique Nottingham concert.

Brahms's 'Requiem' was given on the afternoon of Sunday, January 23, by the Congregational Church Choir at Hucknall, and some numbers were repeated at the evening service. The solos were taken by Mrs. Kaye and Mr. Harold Glover. Mr. J. Munks conducted Funeral Marches by Chopin and Mendelssohn, and Mr. C. E. Blyton-Dobson played Harwood's Sonata in C sharp minor.

The Bingham Choral Society gave a very successful concert on January 27 for the benefit of the British Red Cross Society, when the chief item of interest was Sir Hubert Parry's Choral Ode, 'War and Peace.' The soloists were Miss Marguerite Dickenson, Madame Farnsworth, Mr. Ernest Fisher, and Mr. Charles Keywood. Mr. H. Pilling directed, and Mr. Doncaster accompanied.

The Nottingham Sacred Harmonic Society gave a fine performance of 'Hiawatha' on February 3, under the direction of Mr. Allen Gill. The soloists were Miss Carrie Tubb, who was in magnificent voice, Mr. Frank Mullings, and Mr. Thorpe Bates. The choir, though somewhat depleted and unbalanced by the war-strain, did excellently, and the orchestra, led by Mr. Wynne Reeves, gave of its best.

Spohr's 'Last Judgment' was given at Redcliffe Road, Nottingham, on February 6, when the solos were undertaken by Miss Nellie Cox, Miss Ethel Lymberry, Mr. J. H. Foster, and Mr. Marston. The organist, Mr. A. Wright, was assisted by Mr. Maltby on the timpani. On the same date 'Christ and His Soldiers' (Farmer) was given at the Central Mission, Halifax Place.

At the Albert Hall, Nottingham, on February 14-18, Mr. Bernard Johnson inaugurated a Chamber Concert week, with two performances daily in the afternoon and evening. The scheme was bold, and deserving. The object was to give artists an opportunity to earn a fee in return for much voluntary work, as well as to give chamber music a popular opportunity. The works presented in the afternoon were repeated at popular prices in the evening. The announced programmes included Mozart's Quartet in D and Beethoven's in C major (Op. 59, No. 3) on February 14; Brahms's Quartet in C minor (Op. 51) and Tchaikovsky's Quartet in D major (Op. 11) on February 15. The artists were Mr. Fred Mountney, Mr. W. H. Whitehead, Mrs. Marshall, and Mr. Edwin Thorpe. On February 16 the Misses Una and Irene Truman were heard in Bach's Concerto for two pianofortes and Arensky's second Suite for two pianofortes; and on February 17 the programme included Brahms's Pianoforte Quartet with Miss Cantelo as pianist, and Mozart's Clarinet Quintet with Mr. A. J. Bock as the wind-soloist. On February 18 Miss Alice Hogg was heard in the Schumann Pianoforte Concerto, and Mr. Thorpe in Rubinstein's Violoncello Sonata.

## SHEFFIELD AND DISTRICT.

At the second of Miss Zoe Eileen Addy's Chamber Concerts, given at the Victoria Hall on February 3, the concert-giver and Mr. Claud Biggs were associated in an earnest and well-studied performance of Brahms's Sonata for pianoforte and violin in A, Op. 100. They secured a sympathetic ensemble not only in technique and precision, but in style and in a unified handling of the feeling of the work, which made it constantly charged with interest.

Miss Addy has peculiar gifts as an interpreter of the older classical masters. She is happiest when working out logical design and development, and seizes the import of a work in the large. In some solos by Sammartini, Couperin, and De Fesch, edited by Salmon, Elman, and

others, this predilection for strict form was further shown, and she played a group of modern pieces, including a 'Merry Reel' by Stanford, with much point and effect. Mr. Biggs excels in fugue-playing. An example by Handel (in E minor) and a group from Bach's 'Forty-eight' displayed also in his case constructive instinct and a sense of climax allied with the utmost clearness in part-playing. Miss Daisy Evans, who sang Ivor Atkins's fine song 'Too Late,' a group of Eric Coates's 'Shakespearean Songs,' and other art-songs, won high favour by the expressive beauty of her voice, and by the high intelligence of her interpretations. She is a singer of great artistic promise.

Miss Winifred Rowbotham gave a clever and in some respects an individualised performance of César Franck's 'Symphonic Variations' at the fourth of her recitals. She laid stress on the mystic, 'other-worldly' character of the beautiful Concerto, which she treated throughout all its divisions with imagination and insight. The orchestral parts were played on another pianoforte by Mr. Claude Crossley, who minimised as far as possible the disadvantages consequent on such an arrangement. Mr. Maurice Taylor gave a spirited performance of Saint-Saëns's Violoncello Concerto in A minor.

At the weekly Wednesday 'Five o'clock' Concerts, organized by the Misses Foxon, some unfamiliar music has been heard. Miss Valerie Parkin, a soprano of fine sensibility, sang Franck's 'La procession,' 'Ninon,' and 'La printemps.' In these, and in some songs by Charpentier, Nicholas Gatty, and Stanford, she showed a versatile range of equipment. Miss Minnie Wilson and Mr. Allan Smith played with great warmth of colouring Dvorák's Sonata for pianoforte and violin, Op. 57, and Miss Wilson, a pianist of super-delicate style and penetrating insight, was heard in some Chopin pieces. Dr. Somervell's Song-cycle, 'James Lee's wife,' was sung with a sense of its poetic import and with good musical tone by Miss Blanche Napier. Vocal duets by Miss Parker-Machon and Miss Ena Roberts revealed an almost ideal partnership in both quality of tone and perfect ensemble. Schumann's Pianoforte Trio in D minor, played by Messrs. Allan Smith, Collin Smith, and Cyril Cantell, and César Franck's Sonata in A minor for violin and pianoforte, played by Miss Ethel Griffith and Miss Ethel Cook, are also to be included among the interesting performances at these successful concerts.

## YORKSHIRE.

## LEEDS.

At the Leeds Saturday Orchestral Concert on January 22 a special distinction was given to the programme by the inclusion of Mr. Hamilton Harty's 'Irish' Symphony, which he then conducted for the first time since its thorough revision. In its original form it may be remembered that it won the prize at the Irish Musical Festival of 1904, but it has recently been for all practical purposes rewritten, little more than the themes remaining of the original. These are in some cases actual Irish tunes: 'The Croppy Boy,' 'The Blackberry Blossom,' 'The Boyne Water,' 'Drabreen-o-Machree' (Little brother of my heart), and 'The girl I left behind me,' about which, as readers of the *Musical Times* in 1913 will recollect, the musical antiquaries still disputed vigorously. The other melodies, though the composer's own invention, are conceived in a truly national vein, so that the Symphony is a thoroughly 'Irish' Symphony, perhaps even more distinctively Hibernian than the Irish Symphonies—both fine works,—of Sullivan and Stanford. Mr. Harty's is a very attractive work. Without attempting any great depth of expression, it is sincere in feeling and poetic in character, as well as very brilliant in effect. The *Leento* is full of charm, and very piquant is the Scherzo, in which 'The girl I left behind me,' played by piccolo and flute, in fifths and fourths, reproduces a reminiscence of the composer's boyhood, when he used to hear the fife, tuned in different keys, playing the melody in a fashion characteristic of the easy-going ways of the country. Under Mr. Harty's direction a capital performance was given, and it met with such enthusiastic approval that one trusts it may be repeated before the impression has quite worn off. The rest of the programme, conducted by Mr. Fricker, included Tchaikovsky's 'Capriccio Italien,' and the dances from

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Borodin's Opera, 'Prince Igor.' Mr. Frank Mullings was the vocalist. At the next concert of the series, on February 12, Glazounov's C minor Symphony was added to the repertory of these concerts, and was evidently enjoyed, but the big audience was doubtless attributable to the appearance of Miss Fanny Davies, who played Grieg's Concerto in admirable style, with warmth and freedom. In some shorter solos she displayed her versatility, and gave a particularly brilliant performance of Debussy's Toccata. Mr. Fricker gave a very good all-round performance of the Symphony, and of familiar 'classics,' as they may both now be styled, like the Prelude and Liebestod from 'Tristan' and the great 'Leonora' Overture.

The Leeds Philharmonic Society has given two concerts during the past four weeks: on January 23 it gave a Sunday afternoon concert in aid of the Serbian Relief Fund, with a programme which made no undue concessions to popularity, since it included Verdi's beautiful 'Stabat Mater,' the Choral Dances from Borodin's 'Prince Igor,' and the 'Unfinished' Symphony of Schubert. A Fantasia on Serbian melodies by Rimsky-Korsakov was a novelty, and of course appropriate to the occasion. On February 2 the Society gave one of its ordinary concerts, Sir Thomas Beecham coming with the Hallé Orchestra to give a very fresh and varied programme. Mozart's 'Prague' Symphony was played with great finish and refinement, and proved a foil to the modern music of which the rest of the concert consisted. Balakirev's 'Thamar' and César Franck's 'Chasseur Maudit' illustrated programme music, and Borodin's 'Prince Igor' Overture was a welcome and unbackneyed example of the Russian School. Miss Carrie Tubb was the vocalist, and gave a fine interpretation of Verdi's version of the 'Willow' song from 'Otello.' At the Leeds Bohemian Chamber Concert on January 26, César Franck's fine String Quartet was the most prominent feature, Mozart's E flat Quartet (the fourth of the set dedicated to Haydn) being the other important work. These, and shorter pieces by Dr. Frank Bridge and Hugo Wolf, were sympathetically played by Mr. Alex. Cohen, Mr. Buckle, Miss Simms, and Mr. Hemingway. At the mid-day recital at Leeds University, on February 1, Miss Doris Grover played the so-called 'Appassionata' Sonata, Fantasias by Chopin and Schumann, and some pieces by Medner in excellent style; and at the recital on February 15 the Leeds Bohemian Quartet gave an excellent performance of Beethoven's first Quartet (Op. 18, in F). A concert on February 16 by choir-boys of the Leeds Parish Church calls for no more than a passing reference. It may suffice to say it served to illustrate the excellence of the material which the organist, Mr. Loughby Williams, has at his disposal.

## BRADFORD.

The Bradford Subscription Concert on January 28 was provided by the Hallé Orchestra, under Mr. Landon Ronald, whose programme recalled the days of the Richter Concerts, since it included two of the most famous Wagner pieces and the 'Pathetic Symphony'—of which an excellent performance was given. In the 'Abschied und Feuerzauber' Mr. Radford sang with great dignity, though the music lies a little beyond the effective part of his voice, and the Prelude and Finale from 'Tristan' proved as impressive as ever. Debussy's 'Nuages' and 'Fêtes' represented the later music. The next Subscription Concert, on February 18, was a miscellaneous one, Mr. Albert Sammons, Mr. Felix Salmond, and Mr. William Murdoch being the instrumentalists, and Miss Rosina Buckman and Mr. Campbell McInnes the vocalists. At the Free Chamber Concert on January 24, Mr. Midgley and Mr. Edgar Drake played Brahms's Violin Sonata in C, and gave enthusiasts an opportunity of closer acquaintance by repeating it at the close of the concert, so that, with the aid of his introductory remarks on the work, they would have a chance of really appreciating it. Sinding's Violin Sonata in E was also in the programme, and a pleasant feature of the concert was the refined interpretation of an admirable series of modern songs by Miss Patti Clayton. At the following concert, on February 7, the music was chiefly vocal, consisting mainly of duets, trios, and quartets for female voices, the singers being Miss Cockcroft, Miss Midgley, Miss Clayton, and Miss Violet Walker, whose ensemble was very finished. Beethoven's Violin Sonata in D, and Mr. Algernon Ashton's Three 'Phantasiestücke,' were played

by Mr. Midgley and Miss Ada Sharp. On February 11 the Festival Choral Society, under Sir Frederic Cowen, gave a good all-round performance of Verdi's 'Requiem.' The choir and orchestra were very efficient, and the soloists, Miss Caroline Hatchard, Miss Mabel Corran, Mr. Webster Millar, and Mr. William Hayle, though not—with the exception of the bass—particularly well chosen for their task, were at least capable and artistic vocalists.

## OTHER TOWNS.

At the Halifax Chamber Concert on February 11, Mr. Albert Sammons and Mr. Herbert Johnson played Violin and Pianoforte Sonatas by Brahms (D minor) and Franck, and were also heard in solos. The Hull Harmonic Society, on January 21, gave, under Mr. Walter Porter's direction, Hamilton Harty's 'Mystic Trumpeter,' with Mr. Thorpe Bates as soloist. The choral singing reached a higher level than usual, while the orchestra was heard to greater advantage in Elgar's 'Carillon,' the text of which was recited (in English) by Miss Ellen Bowick, an altogether admirable elocutionist, whose treatment of her part was in perfect taste, full of emotion yet artistically restrained. At the Janssen Subscription Concert at Hull, on February 14, M.M. de Greef and Dambois played Beethoven's Violoncello Sonata in brilliant style. M. de Greef gave a fine reading of Beethoven's 'Thirty-two Variations' in C minor, and M. Dambois, in Saint-Saëns's Violoncello Concerto, showed his exceptional virtuosity. Miss Amy Evans was the vocalist. The enterprising Wakefield and District Choral Society, of which Mr. Percy Bligh is conductor, gave, on January 26, Hubert Bath's 'The Wake of O'Connor,' which was sung with spirit, the principals being Miss Felissa, Miss Eva Roberts, Mr. Herbert Teale, and Mr. Robert Radford. The 'Jena' Symphony, attributed to Beethoven, was also included in the programme.

**SOUTHPORT.**—At the concert given on February 4 by the Orchestral Society under Mr. William Rimmer, the Symphony 'Pathétique' was a feature. Other items were the 'Danse Macabre' (Saint-Saëns), 'Pavane pour une Infante Défunte' (Ravel), and 'Scènes Pittoresques' (Massenet). Miss Gertrude Blomfield was the vocalist.

**STOURBRIDGE.**—A fine performance of 'Elijah' was given on February 14 by the Stourbridge Concert Society, under the experienced direction of Mr. George Halford. The principals were Madame Annie Walker, Miss Mildred Jones, Mr. Frank Mullings, and Mr. G. R. Gibbs.

We are informed that the judges of the Musical Prize Competition arranged by the committee of a Fund for assisting Musicians in War-time, have awarded the prizes as follows: Prize of fifty guineas for an orchestral work to Mr. Eric Grant for his Suite in D; prize of twenty-five guineas for a String Quartet to Mr. H. Waldo Warner for his Quartet in C minor, Op. 15, No. 2.

Mr. Arnold Dolmetsch announces two concerts of Old Music to be given in the hall of the Art-Workers' Guild, 6, Queen Square, Bloomsbury, on Wednesdays, March 8 and 22, at six o'clock. The programmes announced are of great interest.

The (London) Madrigal Society's prizes for original Madrigals have been awarded as follows: First prize of £10 to Dr. C. H. Mervill, and the second prize of £5 to Mr. Herbert Howells, Bruce Scholar at the Royal College of Music.

The South-Western Choral Society performed 'Hiawatha's Departure' and 'The Banner of St. George' at the Battersea Town Hall on February 16. Mr. Arthur R. Saunders conducted.

The performance of Bach's 'St. Matthew' Passion music announced to be given by the London Choral Society at Queen's Hall on February 9, has been postponed to March 18.

The People's Palace Society (London, E.) gave a first-rate performance of German's 'Merrie England' (concert version) on January 22. Mr. Frank Idie conducted.

Mr. Thomas F. Dunhill will give a series of Chamber Concerts at Steinway Hall, on March 7, 14, 21, beginning each evening at 6.15.

His Majesty The King has accepted a copy of John Francis Barnett's new patriotic song, 'Old England.'

## Answers to Correspondents.

R. S.—Your suggestion as to a drastic alteration of the Sol-fa syllables in common use strikes us as being impracticable. You might as well try to deflect the course of the Gulf Stream.

E. N. P. B.—We cannot make a promise to review all the music that is sent to us. We have to think of what may be interesting to the public.

GEORGE M.—Why undertake to lecture on a subject regarding which you say you 'know very little'? We are sorry we cannot find time to supply you with the material. Try Grove's Dictionary.

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above all  
"Alleluia!"  
"Alleluia!"  
"All hail, O  
"All men,  
"As Christ  
"As Christ  
"As it began  
"As Moses  
"As we have  
"At the La  
"At the Sep  
"Awake, a  
"Awake, th  
"Awake up  
"Awake up  
"Be glad, O  
"Behold, th  
"Behold th  
"Blessed be  
"Blessed be  
"Blessing a  
"Break fort  
"Break fort  
"Christ bei  
"Christ bei  
"Christ bot  
"Christ is r  
"Christ is r  
"Christ is r  
"Christ our  
"Christ our  
"Christ our  
"Christ the  
"Christ the  
"Christ was  
"Come, let  
"Come with  
"Come, ye  
"Come, ye  
"Come, ye  
"Death is s  
"Far be sor  
"For it beca  
"For us the  
"From Thy  
"Give thank  
"God hath  
"Great is th  
"Hallelujah  
"Hallelujah  
"Heaven u  
"He is risen  
"He shall s  
"He that sp  
"He that sp  
"He will sw  
"I am He th  
"I am the R  
"I declare to  
"If Christ be  
"If we belie  
"If we belie  
"If ye then  
"If ye then  
"If ye then  
"If ye then  
"I heard a g  
"I will alwa  
"I will alwa  
"I will extol  
"I will go u  
"I will grea  
"I will love  
"I will magn  
"I will magn  
"I will ment  
"I will sing  
"I will sing  
"Jesus Christ

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